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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 1

SAN FRANCISCO, SATURDAY, APRIL 7, 1923.

PRICE 10 CENTS

CLUB CONVENTION MEETS IN SANTA ANA RESIDENT ARTISTS SCORE MANY SUCCESSES

Delegates From Eighty Music Clubs in California Hold Interesting Sessions
—Excellent Programs Prepared for This Occasion—Large Delegation
From San Francisco and Other Northern California Centers—
Encouragement of Resident Artists is Principal Topic

Ensemble Organizations and Soloists Impress Large Audiences With The
Excellence of Their Artistry—People's Symphony Orchestra Gives
Tchaikowsky Program—Christine Pauw Scores Success—
San Francisco Trio and Florestan Trio Give Programs

BY ALFRED METZGER

BY ALFRED METZGER

When this issue of the Pacific Coast Musical Review will be in the hands of our subscribers the fifth annual convention of the California Federation of Music Clubs will have passed into history at Santa Ana. As usual the publicity department of the Federation neglected this paper shamefully. Had it not been for the fact that our good friend Mr. Gustlin, vice-president of the Federation, supplied us with some preliminary news, we would have been entirely without information and would have had to make up our own stories. Why is it that this paper can work from year to year in the interests of leading musical organizations and put at their service its columns and influence and for some reason or other it cannot secure the little courtesy of attention at the time of the convention. We asked certain secretaries of the clubs to occasionally furnish us with news and for the life of us we can not even get an occasional item without actually hunting for it all over the State. If our columns are not worth anything to the Federation the sooner we know it the better and we will offer them to someone more appreciative.

In order to send every music club in the Federation a copy of this paper we wanted to get a revised list. We were told we could not get the list, but if we handed over literature or copies of the paper to the president these copies or literature would be forwarded. Now, it would not have been necessary to ask for such list, because with a little effort we could secure a list of the clubs, which does not happen to be a secret. We only wanted to save a little time. But, no. We are alright as long as we wish to contribute our services and time to the music, but we are all wrong when we want a little favor. Well, now that this is off our chest we can continue to boost the cause of the California Federation of Music Clubs.

The editor of the Pacific Coast Musical Review will be able to attend the closing days of the convention, and he is rather proud to represent the Musicians' Club of San Francisco whose President, Vincent de Arrillaga, has appointed him as the first delegate of the Musicians' Club ever attending a State convention of music clubs. Indeed, thanks to Mrs. Birmingham's excellent missionary work, the Musicians' Club of San Francisco has become one of the few members of the Federation among the Northern California clubs. We are sure that this message from the Musicians' Club of San Francisco.

Of course what all artists in California will be awaiting with interest will be the action that the clubs will take in regard to the recognition—the REAL recognition—of resident artists. The time has come when the clubs owe it to themselves, their members and the artists residing in this State to take a definite stand in this matter. This paper is willing to furnish a list of representative artists whose ability skill and reputation is beyond criticism. If the clubs should maintain, through their representatives, that the rank and file of the members are unwilling to listen to resident artists, we should favor a vote among the MEMBERSHIP regarding their attitude, and we feel if the matter is properly presented the great majority of the members will be in favor of encouraging resident artists.

But even if such opinion should be unfavorable to the artists, which we do not think it will be, then it becomes necessary to ORGANIZE ALL THOSE MUSIC LOVERS WHO ARE IN FAVOR OF RESIDENT ARTISTS. This paper will not rest until recognition for the resident artists is secured. But we feel confident that the California Federation of Music Clubs is inclined to favor greater encouragement of the resident artists than they have hitherto received.

The next issue of the Pacific Coast Musical Review will be devoted principally to the proceedings at the fifth convention of the California Federation

The last few weeks have been so active musically that a number of important events by resident artists have not been reviewed in this paper. The reason for delaying publication of these affairs is due to the fact that rather than deal with them in a perfunctory and brief manner we preferred to delay the report and so our readers will find a record of important musical events of a local nature, but nevertheless of an artistic character, which have taken place in San Francisco recently.

Eighth People's Symphony Concert.—The eighth concert of the People's Symphony Orchestra took place at Scottish

symphony, which were played by the orchestra prior to the performance of the entire work.

With his solo number, the "Serenade Melancholique," for which Guilfo Minnetti conducted the orchestra with admirable skill, Saslavsky fully justified Newell's introductory remarks, in which he referred to the conductor as a "distinguished Russian musician who honored San Francisco by his presence and work," though he has been one of the famous artists of this country for many years. Incidentally, Newell told how, when a boy in Russia, Saslavsky played the serenade for and was commended by Tchaikowsky. He created a furor when he played it last night in tones so smooth, broad and deep as to give one the impression that he was inspired by the spirit of the master.

I never heard the symphony played better—seldom as well. Every movement was loudly applauded and the last two so vociferously that the entire ensemble had to rise twice in acknowledgment. Newell recalled the fact that Saslavsky was concert master with Dmurosch when he gave the first performance of the work in this country, shortly after the composer's death. The "Marche Slave" was equally well done. In fact, it was thrilling. The only thing the audience seemed disappointed about was that Saslavsky could not be induced to play an encore. C. W.

The ninth educational concert by the orchestra is set for April 12.

Christine Pauw's Concert.—Christine Pauw, colorature soprano, gave a concert under the management of Selby C. Oppenheimer at the Colonial Ball room of the St. Francis Hotel on Monday evening, March 12th. In the presence of a good sized audience that seemed to enjoy every moment of the program, if one may judge by the measure of applause accorded this artist. Mme. Pauw is a native of Holland and has to her credit an enviable European reputation prior to her visit to America. Her San Francisco concert was due to the fact that she resided here temporarily and her program showed that she is an experienced artist whose laurels were won justly. Mme. Pauw's voice is a colorature soprano of considerable range and flexibility with a certain hardness in the high notes which so many vocal artists from Germany, Russia, Holland, Sweden and Norway seem to reveal. This character of the voice is no doubt due to the language of these countries which is in the main guttural and which unquestionably exercises a certain influence on the tone production.

As may be seen from the appended program Mme. Pauw has a very extensive repertoire at her disposal and she sings it with taste and judgment. Unfortunately we could only hear the first part of the concert, but we certainly were convinced of the fact that the artist sings with enthusiasm, abandon and conviction. Her enunciation was not always what we have a right to expect from experienced artists, but those who came to hear evidently were pleased with her efforts. Lincoln S. Batchelder both as accompanist and soloist added to his reputation he already has established for himself here, and was entitled to the recognition accorded him by his hearers. The complete program was as follows: (a) Vol. 1

(Continued on Page 11, Col. 1)



THE FLORENZALE QUARTET

Whose Only Appearance in San Francisco This Season Takes Place at the Scottish Rite Hall Next Sunday Afternoon (April 15). Under the Management of Selby C. Oppenheimer

of Music Clubs, and we feel certain that our readers will be greatly interested for it will contain material which is of value to everyone sincerely devoted to the interests of music in this state. The program is exceedingly well compiled and the artists chosen include some of the most competent in the State as well as in the world, as the Florenzale Quartet is one of the attractions as is also the Philharmonic Orchestra of Los Angeles and the Nonak Quartet.

The Musical Blue Book of California, which will be published by the Musical Review Publishing Co. early in October, will represent a complete resume of musical activities in California. Its special intention is to get the resident artists in close contact with managers and music clubs. If you really wish to become acquainted with those elements who are able to secure for you remunerative engagements and artistic recognition we can not imagine a better opportunity to obtain adequate recognition than through the medium of this publication. To neglect being represented in this book is to intentionally lose one of the best chances to become known among the very people who can do you the most good.

Rite Auditorium on Thursday evening, March 22nd, before a large and appreciative audience. The program consisted exclusively of Tchaikowsky numbers as follows: Symphony Pathétique, Serenade Melancholique, Marche Slave. The following review which appeared in the San Francisco Call over the signature of Charles Woodman shows the impression received by one of the hearers:

Neither Alexander Saslavsky, the conductor, the Symphony Association nor anyone else need apologize any more for the People's Symphony Orchestra—not after the "all-Tschakowsky" program it gave at Scottish Rite auditorium Thursday evening. As far as those in the audience were concerned, and it included a fairly representative number of San Francisco's prominent music lovers, Saslavsky himself, as director and soloist, and the fifty-six musicians under his baton were given overwhelming demonstrations of popular approval and praise.

Robert C. Newell, president of the association, gave an illuminating address on the French hour with which A. Heineken played measures illustrative of the way it functions and its melodious tones. According to custom, Newell also spoke on the character of the great Russian composer and the themes of his "Pathétique"

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TWENTY-SECOND YEAR

DON'T ALWAYS THINK OF YOURSELF

There is a certain element in the musical profession which thinks it can not get along in life unless it always looks out for itself and does not care what becomes of anyone else. It is this element that does not only make it difficult to publish a music journal for the benefit of the profession and the musical public, but that also stands in the way of any progressive measures which a certain enterprising and far-sighted element of the community is anxious to inaugurate. This element includes those who refuse to advise their pupils to attend concerts, because they might learn something that lessens their estimation for their teacher. It includes people who refuse to encourage choral societies, because they are afraid that the director might want to give singing lessons and thus entice a pupil away from them. It includes teachers and artists who refuse to encourage an enterprise intended to secure for a community operatic seasons, because they are afraid that whoever is in charge might take away money from people that should be spent in music lessons. It also includes managers who oppose any public-spirited enterprise, because they themselves have nothing to do with it.

The Pacific Coast Musical Review specially has to contend with an element which is entirely enamored with its own individual affairs and which does not care a tinker's imprecation whether the rest of the profession is getting along. There isn't a teacher, student or music lover who does not realize the necessity of a music journal. It is just as necessary for the musical profession to have an organ of publicity which defends it against unjust legislation and against attacks from the outside as any other profession. In a way a music journal is just as important for the musical people as a daily paper is for the public in general. And yet there are a number of teachers and professional musicians who think that a music journal ought to be published for their own private benefit and only secondarily for the musical public at large. Now, every one knows that the Pacific Coast Musical Review has struggled for twenty-one years to fight for the profession. And yet when our solicitors ask for support in the way of advertisements we hear arguments like these: "The Musical Review is pro-German," or "The Musical Review publishes pictures of people who are not worthy and writes captions under them that are not deserved," or "The Musical Review forgot to publish something about my last concert."

What do you think of members of the profession who argue like this when they are asked to

support a music journal that is published for the benefit of the MAJORITY, and not for the special benefit of the few. This paper has endeavored to be of service to the ENTIRE MUSICAL PROFESSION AND PUBLIC. We would like to do much more for the individual teacher and artist, but they don't let us, because they do not support this paper sufficiently to justify us to publish a larger paper so that we can devote more space to the efforts of individuals. The great majority comes FIRST. The individual comes second. As long as we have scarcity of space, we must devote this to the interests of the majority. If the individual teachers or artists wish to secure benefit from these columns, they must support the paper in a manner to enable it to print enough pages to include these efforts.

A music journal should not be judged by the successes it achieves for a few teachers or artists, but by the conditions it creates for the majority of the musical profession and musical public. Twelve years ago this paper saved the profession what would have amounted by this time to millions of dollars in state taxes not to say anything about inconvenience and injustice, when it successfully and single-handed fought the State license bill for music teachers. Four years afterwards this same bill was introduced again, but the California Music Teachers Association made it unnecessary for this paper to again take up the cudgel in the defense of the profession. Two or three years ago this paper suggested to the music teachers that they need not pay any city license, if they proved to the Board of Supervisors that the license was unjust and that they possessed sufficient political influence to back up their contention with votes. Upon this suggestion Frank Carroll Giffen, Mrs. Lillian Birmingham and other members of the Music Teachers Association of San Francisco succeeded in having the municipal teachers' tax removed. Thousands of dollars were saved to the profession.

This paper has consistently fought for the very best Symphony concerts which this city can support. It fought for four years, contrary to the advice of some of its best friends, against the concerts given under the direction of Henry Hadley and succeeded in securing an improvement in the engagement of Alfred Hertz. It has since persistently fought for the continuance of Mr. Hertz as conductor of our symphony orchestra, and now thousands of music lovers enjoy the concerts, the teachers are more prosperous and the city enjoys a great musical reputation. We have consistently and persistently espoused the cause of the Chamber Music Society of San Francisco from its very inception, when daily papers and many music lovers refused to tell the truth about its efficiency and the good it did for the community. Now the Chamber Music Society, thanks to the enthusiasm of Elias M. Hecht, has made San Francisco famous in the East and is now about to enter upon a trip to Honolulu.

We have persistently and consistently fought the battle of the American artist, composer and teacher. We have fought for the resident artist until we have made enemies of visiting artists and managers. Even this week the editor of the Pacific Coast Musical Review is attending the annual convention of the California Federation of Music Clubs for no other purpose than to fight for the recognition of resident artists of ability. We have tried to be as generous as possible to the resident teacher and students. And what are the thanks we get? Arguments why this paper should NOT be supported instead of arguments why EVERYONE OUGHT TO HELP US MAKE THIS PAPER SO BIG THAT IT CAN WIN EVERY BATTLE IT FIGHTS FOR THE PROFESSION IN AS SHORT A TIME AS POSSIBLE. We are accused of being pro-German, when we are nothing but pro-music. Because we are indignant at the injustice done Mme. Johanna Galski by prevaricators and mean and spiteful persons who accuse that artist of indiscretions of which she is absolutely innocent, we are called pro-German.

What about our fight for American artists, American teachers, resident artists, and singing

songs and opera in English? Is this pro-German, too? Is our fight for the retention of Alfred Hertz whom thousands of music lovers admire and love pro-German. "What on earth has got into some people anyhow? And then we are told we should not caption pictures with favorable inscriptions, because such artists do not deserve it. Who says they don't deserve it? If we refused to give recognition to every artist and teacher in California whom another artist or teacher does not consider worthy, we would have mighty little to say about anybody. Fortunately the majority of the profession is not so small nor narrow to demand of us to publish only the pictures and names of teachers and artists they themselves approve. Not everybody is wrong. Somebody must be right occasionally.

And then we come to those artists and teachers who are indignant at us, because we happened to forget to publish something about their concerts or have delayed in publishing it. Some of those possibly belong among the number whom others accuse us of noticing when we should ignore them. Somehow they never seem to remember the notices and reviews we DID NOT FORGET TO PUBLISH. Why is it necessary to always remember the unfavorable things; why not occasionally remember something that we have done and which was appreciated? We have hereabouts teachers, artists and managers who support this paper to a very modest extent, possibly an extent commensurate with their income, but we are ready always to extend courtesies far beyond the justification of the support we receive. We do not make conditions of restricting complimentary notices to the amount of inches paid for by the artist, teacher or manager. But they seem to hold US responsible for EVERY POUND OF FLESH. If we received the support, we could be more generous, because we could publish a larger paper. But to refuse us advertising support, because we don't publish more about local artists' and teachers, while at the same time preventing us from publishing a sufficiently large paper to print all the news, is certainly a very peculiar way of looking at things.

Then we have people living in interior cities who claim that our editorial articles are restricted too much to San Francisco and Los Angeles? What do you think of this? The problems of San Francisco and Los Angeles are the problems of every city in California. Our fight for resident artists, our endeavors to prevent politicians from taxing music teachers to death, our encouragement of young students and prospective artists, our fight for American artists and composers, our persistent efforts to encourage the establishment of music festivals and choral societies apply to EVERY COMMUNITY IN THIS STATE. We would pay more attention to interior cities if they accomplished more in the way of big musical endeavors. Let our interior cities engage California artists of standing at a remuneration commensurate with their ability. Let interior communities engage the San Francisco Symphony Orchestra or the Los Angeles Philharmonic Orchestra. Let interior communities engage the Chamber Music Society of San Francisco or similar organizations from Los Angeles and see whether we would not devote editorial space to them. But as long as they do not do anything worthy of editorial comment why should we worry.

Either the musical profession and public wants a music journal or does not want it. If it wants it we should receive the whole-hearted support in the shape of advertising and subscription patronage. If no wants us to publish a music journal the best way to stop us is to refuse us that patronage which we think we are entitled to. It is not a question of PRIVATE recognition of what each individual can get out of the paper, but of what is the best for the community at large. And anyone who considers his private affairs more important than the affairs of the profession or the musical public is not the kind of a musician worthy of the support of a music journal. If he feels that we can not get his support unless we pay special attention to himself at the expense of someone else just as worthy or worthier WE DON'T WANT HIS SUPPORT. Neither do we want the support of those people who become angry because we ask them to pay for the debts they incurred with this paper. We have far more use for the artist or teacher who does not advertise

or subscribe for this paper, because he can't afford it, than we have for those who advertise and don't pay. Well, this is about all for this week, and we think it should last for a while.

CONCERT AT THE MUSICIANS' CLUB

The San Francisco Musicians' Club presented a program of compositions by John Laurence Seymour, last Tuesday evening at their club rooms at 533 Sutter Street. Mr. Seymour is a young Californian from Los Angeles, who has studied at the University of California and abroad. He has recently returned from Italy and the concert Tuesday evening was the first presentation of his work since his return. Mr. Seymour made a few remarks about his work. He regards opera as his principal field, but recently he has taken up chamber music.

The first part of the program was comprised of three Elegiac Tone Poems for viola and piano, expressive of the "beauty of life we experience in its sadder moments." These pieces were played by Julius Haug and Raymond White. Part two was comprised of three songs sung by Mrs. Flora Howell Bruner with Vincent Arrillaga at the piano.

Part three was an Arthurian Suite for clarinet, bass clarinet, viola and piano, consisting of nine pieces depicting scenes from Tennyson's "Idylls of the King." It was played by Messrs. Randall, Shamis, Seymour (the composer, who is also a violinist) and White. The music is of the modern school. There is much simultaneous use of different keys. It is more scholarly than inspired, more logical than truthful. For example, in the "Love of Guinevere," Mr. Seymour told us that he used two keys simultaneously to express duplicity of character. It is logical to suppose that two keys might express duplicity but the result was only cacophony which might mean anything or nothing and which proved that the logic is not true.

KARL RACKLE.

Mme. Rose Reida Cailleau presented fifteen of her pupils at the last studio recital before the public concert which is to take place at the Palace Hotel on April 25th. This event took place on Saturday afternoon, March 31, and the program was as follows: (a) Tommy Lad (Margaretson), (b) Duna (McGill), Martin O'Brien; (a) Will o' the Wisp (Spross), (b) Anhele (Anna Case), Miss Margaret O'Brien; (a) Just a Wearin' (Bond), (b) Open Secret (Woodman), Miss Doreen Tittle; (a) Madrigal (Chamade), (b) You Dear and I (Clarke), Mrs. R. Cohen; (a) Dreamin' Time (Strickland), (b) Pettis Roses (Cesek), Miss Eleanor Spreckels; (a) Aria from Sonnambula (Bellini), (b) The Wren (Benedict), Miss Gertrude Sheusen; (a) Noon and Night (Hawley), (b) Love's in My Heart (Woodman), Mrs. A. E. Price; (a) Lilac Tree (Gartlan), (b) Mrs. R. C. Strickland, Miss Elizabeth Tittle; (a) Elegie (Massenet), (b) Consels a Nina (Weberlin), Miss Geraldine Watt; (a) Star (Rogers), (b) In My Garden (Liddle), Miss Alice Wilson; (a) Si mes vers (Hahn), (b) Aria from Herodiade (Massenet), Mrs. L. Woolams; (a) Gray Dove (Saar), (b) A Birthday (Woodman), Miss Marie Cullen; (a) Autume (Massenet), (b) Today (Huerter), Miss Elizabeth Magee; (a) Traume (Wagner), (b) Strida la vampa (Verdi), Miss Caroline Breuner; (a) Dawn (Curran), (b) Robin's Song (White), Miss Beulah Masterson. At the piano Miss Hazel Nichols.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Address communications to the Question Editor, Pacific Coast Musical Review, Room 801, Kohler & Chase Building, San Francisco.

1. What does Fg in the German score mean?—L. T. It means the bassoon. It is an abbreviation of the word Fagott, which is the German name of the bassoon.
2. When was Gounod's "Redemption" written?—A. V. It was first performed August 30th, 1882, at the Birmingham (England) Festival of that date.
3. Is Debussy's "Iberia" an opera?—E. G. O. It is the first number of an orchestral suite of three pieces called "Ibague."
4. Was Georg Schumann related to Robert Schumann?—N. A. J. No.
5. What were Paderewski's encores at his San Francisco recital?—B. A. Improvisations in A-flat (Schubert); Hark, Hark the Lark (Schubert-Liszt); Spinning Song (Mendelssohn); Second Rhapsody (Liszt); Minuet (Paderewski); Etude (Liszt); C sharp minor Waltz (Chopin). Information for answer No. 5 was given by Arthur Agard.

Note: I have a communication from an anonymous correspondent who differs from me on one of my answers in the issue of March 17th. First, I must ask all correspondents to be good enough to give me the courtesy of their confidence and enclose their names and addresses. The reason is obvious. No names will ever be published and no confidence betrayed. Anonymous communications are invariably thrown out.

This correspondent informs me that the "Jewels of the Madonna" was first produced in Munich instead of Berlin, as I answered. However, I have substantiated my statement by half a dozen authorities, including Krebhiel, Kobbe, Mason, and McSpadden, and they all agree that the "Jewels" was first produced in Berlin. So my answer was correct after all. I am quite liable to make mistakes, however, and will always consider it a favor to be corrected by my readers.

SAN JOSE MUSICAL REVIEW

By Elita Huggins
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Telephone San Jose 1581

Gounod's Oratorio The Redemption was given by the conservatory of music of the College of the Pacific on the afternoon of Easter Sunday. Charles M. Dennis was the skillful director, with Miles A. Dreskell the efficient concertmaster. The quintet of soloists comprised Juanita Tennyson, soprano; Ardis Carter, contralto; Chester Herold, tenor; and Frank Towner and Ronald Hunt, Baritone. The college chorus and the A Capella choir assisted by the college orchestra and the five soloists brought the number of participants close to one hundred and fifty.

The outstanding feature of the prologue was the splendid singing of The Earth Is My Possession by the beautifully drilled A Capella choir. The famous chorus Unfold, Ye Portals Everlasting, was well given, as was also the grand final chorus, The Word Is Flesh Become: Mrs. Tennyson was at her best in From Thy Love as a Father, her obligato notes ringing bell-like above the well sung chorus. Mrs. Tennyson and Miss Carter did beautiful work in Lovely Appear.

The work of the men soloists lay chiefly in recitatives, which were given with such suavity. Chester Herold's lyric tenor, Frank Towner's mellow baritone, and the sympathetic voice of Ronald Hunt were all especially suited to the demands of the oratorio. Walline Knoles and Kenneth MacKenzie sang in pleasing style the parts of the two thieves. Miss Eleanor Short and Allan Bacon gave good assistance as accompanists.

The musical services at the Scottish Rite Temple on Maundy Thursday and Easter Sunday were most impressive. LeRoy V. Brandt, organist and choirmaster for the Bodies, arranged the programs in keeping with the spirit of the services. For Maundy Thursday he gave as an organ solo the Prelude to Widor's Symphonie C minor and the Ave Maria, transcribed for the organ by Harry Rowe Shelley. The Scottish Rite choir sang at Eventide May There Be Light, by Stebbins.

The music was more joyous in character on Easter Sunday. A new departure was effected, in that instead of an organ prelude, a vocal one was given by the choir—the immortal Easter hymn, Jesus Christ Is Risen Today, to the setting by Lyra Dividica. Christ Arose, by Lowry, was also sung, and Granier's Hosanna was given as a solo by Edwin J. Furgeson. The conclusion of the musical setting to the service was a variation on the Dresden Amen, played by Mr. Brandt.

William Edward Johnson directed an excellent program for the Easter services at the Christian Church. I Know That My Redeemer Liveth from The Messiah was well given by Miss Daisy Ostenberg. A ladies' quartet composed of the Misses Ida Taylor, Betty Steele, Daisy Ostenberg and Alice Brunk sang He Is Risen by Gabriel, followed by the duet Hosanna by Granier. The faithfully sung by Miss Taylor and Arthur Johnson. Miss Brunk and Miss Steele sang the effective duet Magdalene by Warren. Mr. Johnson sang Buzzi Pecchia Gloria with great feeling. The choir in its numbers probably reached its best in the closing anthem, They Have Taken Away The Lord by Stainer. Mrs. Richard M. Bartie, who presided at the organ, did most efficient work.

The sixth and last of the undergraduate recitals at the conservatory of music of the College of the Pacific will be given Tuesday night in the college auditorium. A group of talented students comprising Pearl Hummel, pianist; Helen Barber, contralto; Bernice Bogert, violinist; Marian Temple, pianist; Grace Conner, reader; Rose Van Valin, cellist, and Walline Knoles, baritone, will present the following interesting program: Piano—(a) Nocturne in E flat (Chopin), (b) Song of the East, (Cyril Scott), (c) To the Sea (MacDowell), Miss Pearl Hummel; (a) Salutation to the Dawn (Stevenson), (b) Traded Song (Kreisler), (c) Dusk (John Fother), Miss Barber with Miss Bernice Rose at the piano; Songs—(a) Old French Song (Tschalkowsky), (b) Romance (Giere), (c) A Negro Croon (Hartman), Miss Bogert with Miss Marian Temple at the piano; Piano—(a) Lotus Land (Scott), (b) The Eagle (MacDowell), (c) Consolation, E major (Liszt), Miss Temple; Reading: Trace appeared for a number of years with such organizations as the Thomas orchestra as the soloist and with Charles Dalmores, Miascha Elman and other internationally famous artists.

Miss Georgia Kober, pianist, will play for the members and guests of the Santa Clara County Branch of the League of American Pen Women at the Women's Clubhouse on the Stanford Campus on Saturday afternoon, April 7th. Miss Kober is the head of the Sherwood School of Music of Chicago and is passing a year in Palo Alto. She appeared for a number of years with such organizations as the Thomas orchestra as the soloist and with Charles Dalmores, Miascha Elman and other internationally famous artists.

Music will be one of the main features at the dedication of the new Campbell Grammar School. Edward Towner, director of the band department at The Insti-

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tute of Music, who has charge of the Campbell Grammar School band, will give several numbers with the band, among them being the Star Spangled Banner, Blossoms Bright March (Southwell), Festival Overture (Southwell) and Les Cloches de St. Malo (Rimmer). This last number will be given with a chimes solo and band accompaniment.

Miss Olive Burgess, a vocal pupil of Henry Bickford Pasmore, head of the singing department at The Institute, will sing The Swallow (del' Aquia). Miss Burgess formerly taught in Campbell and there won her way to the hearts of the patrons of the school by her sweet and well trained voice.

JOSEPH BONNET IN ORGAN RECITAL

The musical public is greatly interested in the single recital of Joseph Bonnet, the renowned French organ virtuoso, to take place at the Exposition Auditorium, next Wednesday evening, April 11. This distinguished organist created a profound impression when he first played on the great municipal organ in this city in the latter part of 1919, and since that time he has continued to meet with unqualified success wherever he has appeared.

Bonnet stands among the greatest organists of the age and he was recently decorated by the French government with the Cross of the Legion of Honor. He has prepared a most interesting program for his only San Francisco appearance and he will open the evening with the Sonata in D Minor No. 1, by Guilman. His first number will be the Prelude and Fugue in D Major, and he will play Cesar Franck's "Piece Heroique" and the Finale to the First Symphony of Louis Vierne. Compositions of his own will be the "Natio Provencal" and his Berceuse, and another group will include compositions by Du Mage, de Grigny, William Byrd, Palestrina and Bach.

San Francisco's favorite tenor, Charles F. Bulotti, will be the vocalist of the evening and he will be accompanied by Uda Waldrop. There is a large demand for seats at Sherman, Clay and Company's, and the recital will be under the direction of the Auditorium Committee of the Board of Supervisors, J. Emmet Hayden, chairman.

RAISA AND RIMINI COMING SOON

Those who attended the performances of The Jewels of the Madonna and The Girl of the Golden West given here last season by the Chicago Opera Company unhesitatingly proclaim Rosa Raisa as one of the foremost dramatic sopranos. This prima donna will soon visit California, for the first time appearing as a recital artist in the far West and under the management of Selby C. Oppenheimer. She will sing two programs in conjunction with the baritone, Rimini at the Curran Theatre on Sunday afternoons, April 22nd and 29th, which will be the only appearances of these artists in northern California this season.

Upon the concert platform Mme. Raisa is equally at home as she is in opera so that it would be difficult to state whether she excels as a singing actress or as an interpreter of songs. Through the opulence of her glorious tones as well as through the dramatic intensity of her portrayals, Madame Raisa's emotional temperament enables her to penetrate into the soul of the songs of France, Germany, Russia and England giving each their traditional and authentic interpretation.

The appearance of Madame Raisa by herself would be a sufficient attraction but with her talented husband, Giacomo Rimini, the illustrious baritone, who will also be recalled by local audiences with genuine pleasure, it is quite safe to predict that these impending recitals will be among the outstanding musical feasts of this very brilliant season.

Both artists will be heard in operatic excerpts, duets from several of the operas into which they have acclaimed the world over and in groups of songs in Russian, English and other languages. The complete program for the first Sunday will be as follows: Bolero from Vespri Siciliano (Verdi), Mme. Raisa; Drinking Song from Hamlet (Thomas), Mr. Rimini; Group of Russian Songs—(a) Autumn (Arensky), (b) O Cesare Thy Sleeping (Rachmaninoff), (c) Be It Bright Day (Tchakowsky), Mme. Raisa; Duet—Squillo Scavi (Denza), Mme. Raisa and Mr. Rimini; Group of English Songs—(a) Ashes of Roses (Woodman), (b) Happiness (Hageman), (c) At the Well (Hageman), Mme. Raisa; (a) Aria from Fedora (Giordano), (b) Warrior Song (Brull), Mr. Rimini; Aria from Ernani (Verdi), Mme. Raisa; and Aria from Don Pasquale (Donizetti), Mme. Raisa and Mr. Rimini.

ALCAZAR THEATRE

A tremendous triumph has been scored by Allan Pollock, the celebrated international star, in his entertaining play, "A Bill of Divorcement," and a second week of this notable attraction begins at the Alcazar with the matinee April 8th.

Enthusiastic applause has greeted Pollock at every performance, and as many as fifteen curtain calls have been demanded by the audience during the past week. "A Bill of Divorcement" contains a good measure of comedy, although it is a play of distinctly dramatic type. It deals with a proposed law that permits divorce in the case of insanity, and mirrors in true fashion the return in 1935 of a husband, long confined in an asylum for supposed lunacy, and the complications that arise when he finds that his wife has divorced him and about to be married to another.

Pollock has established himself as a sterling actor by his clever rendering of the important role of the husband in this vehicle, and individual triumphs have been scored by every member of his supporting company.

Mary Duncan, Cliff Thompson and Marie Dunkle are new faces, and Nana Bryant has a splendid opportunity in the leading feminine characterization. Others in the cast are Elvetha Sunderland, Emmett Vogan, Leigh Willard and Norman Feuser.

SCANDINAVIAN SINGERS CONCERT

The eleventh annual concert of the United Scandinavian Singers of San Francisco will take place this Saturday evening at Scottish Rite Auditorium, Van Ness Avenue and Sutter street, when a very interesting program will be presented, under the direction of Axel Pihlstrom. The many men of this big chorus have excellent voices that have been splendidly schooled and they will be heard in songs of Hallstrom, Dudley Buck, Paulus, Hartman, Gounod and other standard composers. Edna Fischer Hall, contralto, will be the soloist of the evening, and other numbers will be contributed by the Arion Trio, composed of Joyce Holloway Barthelsson, piano; Josephine Holub, violin, and Margaret Avery, violoncello. Dancing will conclude the evening.

Mme. Rose Reida Calileau presented a number of her students at her regular monthly pupils' recital in her studio in the following excellent program on Saturday afternoon, February 24: (a) My Laddie (Thayer), (b) Pirate Dreams (Hueter), Miss Myrtle McLaughlin; (a) Sylvia (Speaks), (b) Sonny Boy (Curran), Mrs. Alan Van Fleet; (a) Marcheta (Scherzinger), (b) Vella from Merry Widow (Lehar), Miss Naomi Connelly; (a) Love (Hueter), (b) Star (Rogers), Mrs. Price; (a) Duna (McGill), (b) Thou Art So Like a Flower (Chadwick), Miss Katharine Smith; (a) In a Blue Moon (Fisher), (b) Homing (Del Riego), Miss Elizabeth Magee; (a) I Passed by Your Window (Brahm), (b) You Dear and I (Clarke), Miss Alice Wilson; (a) Dreamin' Time, (b) Jasmine Bud (Strickland), Miss Geraldine Watt; (a) Tea yeux (Rabey), (b) Curley Headed Baby (Clutsum), Miss Sue Thorne; (a) Venitian Song (Toati), (b) A Poor Finish (Waller), Miss Marie Cullen; (a) Musette Aria from La Boheme (Puccini); (b) Life and Death (Taylor), Miss Caroline Breuner; (a) Visi d'Arte from Toccata (Puccini), (b) Filles de Cadix (Delibes), Miss Tocco; (a) Tress (Rasbach), (b) Aria from Beulah Masteron; (a) Tress (Rasbach), (b) Aria from Sapho (Gounod), Miss Corinne Keefe. At the piano Miss Reida Marie Calileau and Mme. Rose Reida Calileau.

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Sonata Recital at S. F. Conservatory.—The second of a series of three Sonata recitals was given at the San Francisco Conservatory, 3435 Sacramento Street, on Monday evening, March 26th, by Ada Clement, pianist, and Artur Argiewicz, violinist, assisted by Rena Lazelle, soprano. The program consisted of the Sonata by Bloch; Songs—To Music (Schnbert), The Trout (Schubert), Devotion (Schumann), Snow Flowers (Schumann), A Thought Like Music (Brahms) and The Smith (Brahms); Sonata No. 10 in F major (Mozart). Owing to the fact that we had to attend the concert of the San Francisco Trio at the St. Francis Hotel on the same evening we missed the opening number, namely, the Bloch Sonata. A friend who heard this work assured us that owing to its ultra modern character we might not have liked it anyway, so he thought we should be glad we missed it. Nevertheless we should have been interested to hear it from such two able artists as Miss Clement and Mr. Argiewicz.

This was the first opportunity we had to hear Miss Lazelle, and we certainly were most favorably impressed both with the quality and timbre of her voice and the intelligent use she makes of it. Miss Lazelle possesses a voice of fine flexibility and clearness. She uses it with exactitude as to intonation, tone placement and emotional coloring. Her songs were principally of the classic order and all of them were interpreted with scholarly adherence to their significance and with decided emphasis of their beauties. Miss Lazelle is beyond question an artist of high rank and a vocalist of vast technical and artistic resources. She is a most valuable addition to San Francisco's musical colony.

The program concluded with the Sonata No. 10 in F major by Mozart, excellently interpreted by Artur Argiewicz and Ada Clement. It is a delight to listen to such music when interpreted as these two artists do, for they are so sincere in their musicianship, so facile in their technical execution, and so musicianly in their phrasing that they are able to obtain from a Mozart work every particle of artistic balance. It was certainly a very able performance.

San Francisco Trio Concert.—The San Francisco Trio gave the third and final concert of the season at the Italian Room of the St. Francis Hotel before a crowded house. The organization consists of Elsie Cook Hughes, pianist, William E. Larrabee, violinist, and Willem Dehe, cellist. Eva Koenig-Friedhofer mezzo-soprano was the assisting artist. The opening number of the program consisted of the C major, with mezzo-soprano solo entitled Prelude to Keat's Endymion by George Edwards. Mr. Edwards is one of the most resourceful and ingenious of our young composers and has adapted the idiom of the ultra modern school. Judging from the standpoint of technical proficiency the members of the trio certainly acquitted themselves nobly of their tasks, for the difficulties encountered in this work, specially in so far as they concern tone color effects, contrast in shading, carefully drawn intonation and precision in attacks necessitated by frequent changes of keys and other intricacies, usually associated with the modern school of composition, are many and tedious ones.

As a theoretician Mr. Edwards has no superiors that we know of but we must confess to an inability to thoroughly grasp the significance and purpose of this ultra modern school that deals with intangible problems of sentiment. And because we do not consider our personal opinion as final we feel in justice bound to refrain from going into details when we do not understand the objects which these composers are trying to reveal. May be some day we will be less dense, but in the meantime we are certainly most bewildered. The audience evidently enjoyed Mr. Edwards' work for the applause was spontaneous and heart-felt. He was called out again and again and finally was induced, together with Mme. Friedhofer to sing as encore quite a pleasing and well conceived song, also by Mr. Edwards, which had considerable heart appeal and was melodic without being superficial. Mme. Friedhofer sang with fine quality of voice and with intelligent phrasing and appealing sympathy.

The trio played furthermore Beethoven's Trio in B flat major op. 97 which

we were unable to hear on account of attending another event. William Larrabee, with Mrs. Hughes at the piano, played the Mozart Concerto, E flat major, in a manner that justly brought him the cordial appreciation of his audience. Mr. Larrabee draws a smooth tone of more quality than quantity and studies his scores carefully. The Trio is a worthy institution well deserving of hearty encouragement.

Marion Ramon Wilson Concert.—Marion Ramon Wilson, mezzo-contralto, gave her first concert of the season 1923 at Century Hall on Tuesday evening, March 26th on the same evening when Moisewitsch held forth at Scottish Rite Auditorium. Her audience, while not excessively large was thoroughly in accord with the singer's message if one has a right to judge by applause. Miss Wilson exhibits originality of delivery and interpretation, a voice of great vigor and resonance and she possesses a repertoire of unusual extent and variety. She is evidently imbued with the spirit of her work for she thrusts herself body and soul into her interpretations. The following program was heartily applauded. In Questa Tomba (Beethoven), Voce di Donzella from the Opera Gioconda (Ponchielli), Connais tu le pays?—Romance from the Opera Mignon (Thomas), Il est donx, il est bon—Air de Salome from Herodiade (Massenet), Adieu, forests—the Opera Jeanne d'Arc (Tchakovsky); (a) All mein Gedanken, mein Herz und mein Sinn (Richard Strauss), (b) Fortschritt (Hugo Wolf), (c) Träume (Richard Wagner); (a) Les Papillons (Ernst Chausson), (b) Nell (Gabriel Faure); (a) Melisande in the Wood (Alma Goetz), (b) O For a Breath 'T The Moorlands (William Arms Fisher), (c) "World! God! I Were the Tender Apple-Blossom" (Ed. Irish); (a) The Parting (Frederick Maurer), (b) "I'd Roam the World Over With You" (Old Irish), (c) Work! (Gertrude Ross).

The San Francisco Music Teachers' Association held its regular monthly meeting on Monday evening, March 26th at 22 Presidio Terrace. The honor guest was Piro-Murshid Inayat Khan, the noted Sufi mystic, philosopher and musician. Inasmuch as his grandfather is known as the Beethoven of India, the address of Inayat Khan proved to be most interesting. A delightful program was arranged, which was rendered by Mrs. Lorraine Sands Mullin, soprano, Miss Sarah Kreindler, violinist, and Mrs. E. E. Young, pianist.

Elizabeth Simpson's pupils were present in the fourth act of the recital of the present season on Saturday afternoon, February 24th at Miss Simpson's beautiful Berkeley studio, a program of unusual excellence being very artistically rendered. A group of talented children opened the program, some of them being presented by teachers in Miss Simpson's normal class, and the remainder of the program was as follows: Romance and Valse for two pianos (Arensky), Miss Helen Merchant, Miss Margaret Fish; Berceuse (Palmgren), Dragon Fly (Palmgren), Predication aux Oiseaux (Liszt), Mrs. Ethel Long Martin; Bourée (Bach-Saint-Saens), Miss Margaret Lyman; Danse Nègre (Cyril Scott), Miss Valentine McGillicuddy; Berceuse (Grieg), Miss Maxine Blakemore; Variations, A major (Paderewski), Miss Margaret Fish; Nocturne (Schumann), Miss Eleanor Chamberlain; To a Waterlily (MacDowell), Miss Myrtle de Vaux; Scenes from Childhood, No. 4 (Schumann), Miss Jacqueline Otto; Ballade, Op. 47 (Chopin), Miss Helen Merchant; Capriccio Brillante (Mendelssohn), Miss Margaret Fish. Orchestral accompaniment on second piano by Miss Simpson.

Pearl Hossack Whitcomb, mezzo-contralto, whose artistic work is attracting much attention this season, shared the honors of the evening with Piro-Murshid Inayat Khan, the mystic of India, at the last meeting of the San Francisco Music Teachers' Association held at the home of Mrs. E. E. Young in Presidio Terrace. Mme. Whitcomb sang a group of Mrs. Mackaye Cantell's songs and a charming Enyed Kahn, the mystic of India, at the last meeting of the San Francisco Music Teachers' Association held at the home of Mrs. E. E. Young in Presidio Terrace. Mme. Whitcomb sang a group of Mrs. Mackaye Cantell's songs and a charming Enyed Kahn, the mystic of India, at the last meeting of the San Francisco Music Teachers' Association held at the home of Mrs. E. E. Young in Presidio Terrace.



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WEEKLY LOS ANGELES MUSICAL REVIEW

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LOS ANGELES CALENDAR

MONDAY, APRIL 9th
Georgia Kohler, recital Ebell Club, L. A.
TUESDAY, APRIL 10th
Cecil Marguerite Muench, recital Ebell Club, L. A.
WEDNESDAY, APRIL 11th
W. J. Hooster, concert Gamut Club, L. A.
THURSDAY, APRIL 12th
Los Angeles Trio, concert Ebell Club, L. A.
(Luhovskii, violinist; Max McDonald Hope, pianist;
Ilya Branson, cellist).

Apparently music must have its seasons like kite-flying, which suggests that grown-ups are much like children. On March 30th, the Los Angeles Chamber Music Society played to us for the last time this season, the remaining concert on April 19th—please note this is on a Thursday evening—being in the hands of very distinguished visitors, the London String Quartet. Let us hope that all music lovers will talk Chamber Music throughout the summer and insure good support for the local organization next fall.

The program was: The String Quartet, D. Major, No. 2 (Borodine); Madam Noy (Arthur Bliss), Soprano—Monnie Hayes Hastings and Flute, Clarinet, Bassoon, Harp, Viola, Double Bass; Octet, opus 166 (Franz Schubert). The Octet includes Sylvia Noak, first violin; Henry Svedrosky, second violin; Emil Ferri, viola and Ilya Branson, violoncello; Max Fuhrmann, bassoon; Pierre Perrier, clarinet; Karl Chlupka, French horn and Ernst Huber, double bass. With Borodine we enter a new musical realm. The tonal quality is something like Smetana, but the music is original and beautifully refined. In the quartet each voice is given its full value. It is difficult to detect the outside world in this music except a certain romantic quality in the Notturmo. This is as romantic as Donkany, but Borodine's passion is more spiritualized. Nothing in this exquisite movement was finer than the duet for 1st and 2nd violins, and nothing throughout the whole work was more impressive than the playing of Svedrosky, a wonderfully subtle artist.

Monnie Hayes Hastings singing of old Madam Noy, a "witchery poem" set to music by Arthur Bliss, a young English composer, caused her audience to demand an encore, wherein she sang it again to our great delight. The melody runs all over the scale in a most delightfully improbable manner, and so thoroughly did singer and musicians (who were led by Maquarre) enter into the fantastic and humorous spirit of the work that we should like to hear them do more next season. Miss Hastings has a lovely voice, the gift of interpretation and a captivating presence. Franz Schubert's Octet wound up the program. This is an unusual form, and the French horn naturally dominates the music and sets its character. The Scherzo is one of the most strikingly rustic movements I have heard. The last movement is full of charming sentiment we associate with Schumann.

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Edward Johnson appears at the Philharmonic Auditorium April 3rd, in an unacknowledged program, which includes Old English airs, Scotch ballads, peasant songs, and an aria from Andrea Chenier (Giordana). The popular tenor was heard here last year, singing with Mary Garden in the Chicago Grand Opera Company's production, The Love of Three Kings, and the title role of Tannhauser. At present he is a member of the Metropolitan in New York.

Gulamar Novaes, Brazilian pianiste, will close the Philharmonic Matinee Course with her recital of Saturday afternoon, the 7th inst. L. E. Behymer has attempted for four years to bring this brilliant artist to the Coast, and now Los Angeles residents will have an opportunity to judge the value of her title—a second Carreno.

The College of Music, U. S. C. faculty presented under Dean Skeels, a musical program at their meeting of March 28th. Appearing on the program were: Dean Skeels, organist; Adelaide Tewbridge, pianist; David Sanders, violinist; Horatio Cogswell, haritone; Ruth Marie Smith, pianist; Lillian Backstrand, soprano; Dorothea Stuthman, pianist.

Hubert Graff has been engaged by Constantin Bakalnikoff as solo harpist for the Kinema Orchestra. Graff presented in March, an unusual program of forty non-professional harpists, at the Gamut Theatre.

The London String Quartet will appear at the Los Angeles Chamber Music Society's last concert of the season, April 19th, Thursday evening. Composed of James Levy (at the present time unable to travel because of ill health), Arthur Beckwith, taking his place temporarily), Thomas W. Petre, H. Waldo Warner, and C. Warwick-Evans, the quartet was organized in 1903 and made its first appearance in London in 1910. In that city during ten years, 150 concerts were given. Warner's compositions are a feature of the chamber music society.

Harry Girard, baritone, gave a pupils' recital in the Egan Theatre, March 30th. Leona Hunter, mezzo-soprano, and Helena Hall, contralto, made up the program. Girard is assisted in his teaching by Agnes Cain Brown and will present another student program during the last of this month.

Genevra Johnstone Bishop gave a lecture-recital on the Passion Play of Oberammergau for the last March meeting of the Tuesday Afternoon Club of Glendale. Assisting her with the songs were Ernest Morrison, Edna Maxmiller and Gladys White.

Dr. Frank Nagel offered an opera reading of Madame Butterfly at the Masonic Temple on the 2nd inst. Assisting artists were Marguerite Vogel in the title role, Lillian Snelling Farquhar as Suzuki, Raymond Harmon as Pinkerton, and Amos Dorsey Cain as Sharpless.

Dean Gray, baritone who for two years toured with the Ruth St. Denis Company, sang for the Wednesday Afternoon Club of Alhambra, April 4th.

The Philharmonic Orchestra gives its thirteenth symphony concert in the Auditorium, April 6th and 7th. W. H. Rothwell, conductor has chosen the Beethoven Fifth for the symphony. Euphorion, an entirely new number by Paolo Gallico, composer and piano teacher of New York, will be a feature of the program. Gallico was the recent winner of the \$1000 prize of the American Federa-

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tion of Music Clubs, submitting his oratorio, The Apocalypse. Bertha and Henry Svedofsky will be the soloists, playing Bach's Concerto for two violins and orchestra. The same composition was played by them at one of the Hollywood Bowl concerts directed by Hertz last summer.

Evelyn Paddock Smith gave a piano recital in conjunction with the Arts and Crafts Club at the Santa Monica Bay Woman's Club. She is a pianiste of merit, has won favorable praise in the Northern cities, and now selects Santa Monica for her home.

The Gamut Club will celebrate a birthday anniversary on April 4th, with a musical program arranged by Charles C. Deza. The club is a fifteen year old, and the only organization in the city of a social-musical nature. L. E. Behrman has acted as president for the past seven terms. Among the most prominent artists secured for the program are May McDonald Hope, pianiste. Amos Dorsey Cain, baritone; Basil Rudsdale, basso; Doris June Struble, musical reader; Maurine Dyer, soprano; Mrs. M. Hennrich Robinson, accompaniste; and members of the Orpheus Quartet.

Winifred Hooke has arranged a piano recital for the 5th last, in the Ebell auditorium. Being an exponent of the moderns, she will include on her program several new works of Debussy, Scriabine, Cowell, as well as the classics from Liszt, Bach and Chopin. Winifred Hooke it was who introduced for the first time here Cesar Franck's Variations Symphoniques, playing it with the Philharmonic Orchestra.

The Flonzaley Quartet will play only one concert here, that being on April 7th in the Boward auditorium, U. S. C. This will make the last of a series of music events which the Women's University Club has offered this season, and lovers of chamber music will find the program most inviting. Following are the selections announced: F minor quartet (Beethoven), Andante Cantabile (Tschafkowsky), Londonberry Air, and Puck by Josef Speaight.

Josef Rosenfeld's Ambassador Sextet played its regular Sunday night concert in the lobby just before the Stanford Glee Club gave its Easter concert at the Ambassador.

Estelle Heartt-Dreyfus gave a song recital on Easter morning at the South Pasadena home of Mrs. J. F. Torrance. Accompanying her were the members of Grace Andrews, and on the organ, Adolph Tandler.

Calmon Luboviski and May McDonald Hope will appear in a joint recital in Yuma Arizona on April 10th. Luboviski gave a concert April 3rd at Glendale High School with the Ampico, and on the 4th at the Hollywood Women's Club, and on the 6th he presented a program at the High School in Monrovia.

The Orpheus Four, a male quartet under the direction of Samuel Glaspe, will form part of the program for the Hoosier recital, to be given in the Gamut auditorium on April 11th. Since its recent return from tour, this will be the first time the quartet has appeared in an entire program.

The Zoellner Quartet returned March 28th from its twelfth concert tour of the East, having played forty-six concerts in the nine weeks' absence from this city. During the tour, the quartet introduced for the first time to American audiences, a Fantasia for string quartet by Frances Ralston, and Serenade Tendre by Joaze. Throughout the summer, the members will devote their interest to the school founded by them, The Zoellner Conservatory of Music.

Otto Herschler, Dean W. F. Skeele, Dr. R. B. Mixdell gave an organ recital in the Boward Auditorium, U. S. C. Monday evening under the auspices of the local chapter of the American Guild—of Organists. On the 12th of April, Sibley G. Pease, secretary of the guild, has arranged for four different organ recitals for school children. At the First Presbyterian Church, with Mr. Sibley G. Pease as organist First Presbyterian Church Hollywood. With Mr. Wm. Kilgroe as organist, Boye Heights, M. E. Church, Mrs. Elizabeth Lee Van Arman, organist, and at the Ashbury M. E. Church, with E. B. Gowan as organist. Members of the Southern California Branch of the American Guild of Organists will convene here during the last week of June, the local chapter acting as host. For this convention Sibley Pease of

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Maude Reeves Bernard, organizer and director of the Euterpean Quartet, presented a recent concert at the Raymond Hotel in Pasadena. She also was principal soloist for the Easter services at the United Presbyterian Church, singing on the same program as J. H. Johnson, tenor; G. M. Vail, basso; and Reta Nelson, alto.

Myra Bell Vickers presented her pupils in a costume recital before the Highland Park Woman's Club, March 30th. Those participating were: Gertrude Koching, Nelle Mitchell, Mildred Masser, Velva Swartz, Thelma Swartz, Gladys Hommat, Otto Floetz and Paul Vickers.

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BACH.....CONCERTO FOR TWO VIOLINS AND ORCHESTRA
PAOLA GALILCO.....SYMPHONIC POEM "EUPHORIUM"
WAGNER.....ENTRANCE OF THE GODS INTO VALHALLA

Electa Felt Ferry, mezzo-soprano, is to leave for a concert tour which will extend to Chicago. She is a pupil of Bertha Vaughn.

May Robeson will give a program of Russian music for the Hollywood Woman's Club, at its meeting of April 4th. This pianist is quite active at present, coaching under May MacDonald Hope, maintaining a studio at Monrovia and filling engagements as accompanist. She is planning for May, a program which will be in the nature of a survey of piano literature.

William Tyroler, pianist-coach, and **Alice Lohr**, soprano, will appear in joint recital April 24th, in the Ebell Auditorium.

Cecile Marguerite Simonds, the six-year old violinist, will give a recital in the same auditorium on the 10th inst.

Raymond Harmon, a tenor who has appeared jointly this season, will present a recital of his own in the Ebell on April 18th.

Alfred Bonnet, French organist, is to play in the Bovard Auditorium, U. S. C., on the 17th inst.

Helen Hammond, Mary Christine Albin, Marjorie Vorhes, will give vocal, piano, and violin selections for the Junior auxiliary of the Wa-Wan Club, on the 7th inst.

The West Ebell Club was furnished with a musical program April 3rd. Those taking part were Fern Haynes and Mrs. Howard Schumann, pianists; Mmes. George Cooper, Elridge Myers, and Leonard Casey, with vocal selections.

Amo Dorsey Cain and **Mrs. Amo Dorsey Cain** presented a pupils' recital in the Stillwell Hotel on the evening of April 1st.

Alfred Mirovitch, whose similar plans of last summer were interrupted by a tour of the Orient, will conduct a Master Class in Los Angeles, beginning June 10th and extending over a period of six weeks. His present concert tour will end May 23rd, with an appearance at the Hollywood Woman's Club.

The Raisa-Rimini joint recital will be given in the Philharmonic Auditorium April 24th. Rosa Raisa, the Russian prima donna, has won pronounced success both in America and abroad; Giacomo Rimini, baritone has appeared with her in the same opera companies abroad. Both artists are members of the Chicago Grand Opera Company, and possess extensive repertoires.

Oiga Steeb, pianiste, will be soloist for the Woman's Symphony Orchestra when the second concert of the season will be given in the Philharmonic Auditorium April 18th. She will play the fourth piano concerto in G major of Beethoven—the first time this composition has been interpreted with an orchestra in Los Angeles. Oiga Steeb has just returned from a successful tour of the East and North.

Brahm van den Berg, pianist, was featured soloist of the Ambassador Sextet concert Sunday night, March 25th. He appeared through the courtesy of the Fitzgerald Music Company, featuring a composition, Capriccio on the Ampico.

An entire MacDowell music program was given in the MacDowell club rooms on March 26th. Dr. Alexis Kall and Lillian Ruthoff played the first movement from the Second Concerto, as arranged for two pianos. Ethelyn Harrison Forscher, pianist, furnished the musical settings for a group of MacDowell's poems, and Virginia Della Rovere, soprano accompanied by Marjorie Chapin, gave a number of shorter songs.

Winifred Houke, pianiste, and exponent of modern music, will appear in recital at the Ebell Club on April 5th, and will include on her program a composition by the Californian, Henry Cowell. The concert is in the nature of a farewell, as the pianiste departs for Europe shortly.

Mrs. Carl Johnson, contralto, appeared before the Wa Wan Club, February 21st. On the same program, which was given in costume, was Barbara Kieruff, harpist.

Guimar Novaes gives a piano recital Saturday afternoon, April 7th, in the Philharmonic Auditorium. She is a Brazilian in her early twenties and has won phenomenal success since she was first heard here in 1916. She appears locally under the management of L. E. Behymer.

Gertrude Ross has had her songs included on the programs of a number of noted artists this season. Louis Graveure, in a New York recital of February 22nd, presented Serenade with success and will include it in next season's repertoire. Florence Easton, Florence Macbeth, Estelle Heatt-Dreyfus, and Theo Karle also are presenting compositions from the pen of this Los Angeles composer.

Violet O'Connell gave a violin recital in Hollywood March 17th. She is a resident of Alhambra, studying under March Irvine, who accompanied on the night of her recital.

Doris June Struble gave a piano recital in Bakersfield on March 26th. This appearance marked the beginning of a month's tour, to extend as far as Chicago.

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Margaret Goetz and **Grace Freebey**, in addition to their operatic presentations, have arranged a series of artist-pupil recitals for the months of April and May. Included for appearance are Mrs. W. L. Ford, mezzo-contralto, who also gave a recital in Santa Ana on the 25th of March. Evelyn Mansfield, soprano, Isabel Narre and Lynne Merrill, pianists.

Jules Lepske, violinist, will appear in recital next season under the management of Frances Goldwater. He is now one of the first violinists of the Philharmonic Orchestra and has filled occasional solo engagements during his three years' residence in this city.

Viola Ellis, contralto, gave a recital in the Maryland Hotel of Pasadena on the afternoon of March 26th.

California Theatre—Liszt's Symphonic Poem, "Les Preludes," is the feature of the concert arranged by Carl Elinor at the California Theatre for Easter week. This is the first rendition in Los Angeles other than by the Philharmonic Orchestra, and is characteristic of Mr. Elinor's constant effort to broaden the scope of his programmes and aid in the popular understanding and appreciation of good music well played. An additional treat on the programme is the appearance of the young coloratura soprano, Miss Georgia Stark, singing the Andalusian color, written in characteristic Spanish waltz style and rhythm, offering an exceptional opportunity for displaying vocal technique. Her second number, "The Wren," by Benedict, a clever musical invention that affords the singer a chance for some charming effects, is in well selected contrast to "Carmena."

The programme closes with "Syncope Impression," arranged by Mr. Elinor, a delightful mosaic of syncopated harmony from the current popular tunes. Mr. Elinor's arrangement reveals intricate characteristics and new and subtle orchestral effects. The musical setting for the super picture, "Souls For Sale," arranged by Mr. Elinor, is extremely well done and rounds out a most enjoyable programme for the music lover.

PRIZE FOR MUSICAL COMPOSITIONS

Mr. W. A. Clark, Jr., President of the Philharmonic Orchestra of Los Angeles announces a musical contest open to composers of the State of California and offers a prize of \$1000.00 for the best symphony or symphonic poem for orchestra, and a prize of \$500.00 for the best chamber music composition (trio, quartet, quintet, etc.).

Rules of the Contest

1. Contestants must be American citizens and residents of the State of California.
2. The works submitted must be original compositions and must not have been published or performed before.
3. Contestants must submit a score legibly written in ink.
4. Each manuscript should bear plainly marked on its title page a motto but NOT THE NAME OF THE COMPOSER. A sealed envelope containing the name of the composer and bearing on the outside the same motto as is placed on the title page should accompany each manuscript.
5. The judges will be Walter Henry Rothwell, Henry Schoenefeld, Charles Wakefield Cadman, Homer Grunn, and Dr. Humphrey J. Stewart. A majority decision will rule. Should no majority be reached, the judges will justify the awarding of the prize to the subject who have the privilege of re-opening the contest within one year.
6. It is understood that the prize-winning manuscripts will be the property of the Philharmonic Orchestra of Los Angeles which will have the right of first performance; however, the composer will have the privilege of copyrighting the work and collecting royalties from sources other than the Philharmonic Orchestra of Los Angeles.
7. The Philharmonic Orchestra of Los Angeles will not be obligated to a performance of the prize-winning orchestral composition, but should a performance be decided on by the composer will be required to supply the necessary orchestra parts.
8. Manuscripts must be submitted not later than September 1, 1923, to Caroline E. Smith, Manager of the Philharmonic Orchestra, 424 Auditorium Building, Los Angeles, Calif.

RESIDENT ARTISTS IN JOINT RECITAL

Miss Catherine Urner, soprano, and William F. Laria, violinist, will be heard in joint recital on Monday evening, April 23rd at the Fairmont Hotel. The artists will have the able assistance of Elsie Cook Hughes at the piano. The proceeds of the recital will go toward the endowment fund of Mills College, and the Music Club of the college together with a group of prominent patrons are sponsoring the event. The concert is under the management of Alice Seckels.

Miss Urner is Director of the Vocal Department of Mills College. In addition to her work as soloist she is widely known for her compositions, which include songs, piano sketches, organ fugues and string sextets, trios, and a symphonic poem, the California Missions for full orchestra. This latter work is now under consideration for presentation in Paris by Golschmann, one of the younger conductors of the modern French school.



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Miss Urner first received recognition when she composed and orchestrated the music for the 1916 Parthenia at the University of California. Since that time she has studied composition and harmony in the Eco's Normale de Musique, Paris, having been awarded the George Ladd Prix de Paris scholarship at the University of California in 1919.

Mr. Laria has distinguished himself as violinist with the San Francisco Tr'o, concert master of the Peoples' Symphony Orchestra, head of the violin department at Mills College. He is a native of San Francisco, a graduate of the Conservatory of Bologna, Italy, later having studied with the great master Cesar Thomson in Brussels. While in Europe he won much distinction as soloist and he will be welcomed in this capacity by his San Francisco admirers.

FLONZLEY QUARTET ON APRIL 15

When the Flonzley Quartet give their only San Francisco concert at Scottish Rite Hall, next Sunday afternoon, April 15, under the management of Selby C. Oppenheimer, local music lovers will have the opportunity of hearing one of the greatest chamber music organizations appearing before the public today. The programs that this ensemble presents are at all times on a plane with their high artistic ideals and performed in a manner which has evoked enthusiasm and appreciation from the press and public alike.

At their coming San Francisco concert the Flonzley Quartet will render a program of classics in which the artistic perfection for which they are justly famous will have full scope. The numbers to be played will be as follows: Quartet in G major by Arnold Bax the English composer whose work has created so much discussion in the past few years; Beethoven's majestic Quartet in E minor, Op. 59 and two sketches from the Op. 15 quartet of Eugene Goossens which the author has subtitled "By the Fanny" and "Jack o' Lanterns."

Tickets for the Flonzley Quartet are on sale at Sherman, Clay & Company.

CHALIAPIN COMING

The mere announcement that the famous Russian baritone, Feodor Chaliapin would return to San Francisco to fulfill his engagement lost through illness last month and that he would appear at the Exposition Auditorium on Sunday afternoon, May 20th, and Monday evening, May 21st has already brought to Manager Selby C. Oppenheimer's office hundreds of inquiries regarding seat reservations and the best method of securing good places to hear the most famous of present day singers.

Chaliapin, following his fateful California trip returned immediately to Chicago, where with recovered voice he created renewed sensations as the featured star of the special engagement of the Russian Grand Opera Company in that city. He is now closing his season's work with the Metropolitan Company of New York and within memory no singing artist has ever received such complete and unanimous praise from all critics and public as has this marvelous Russian.

Mail orders for the Chaliapin concerts should be sent to Manager Oppenheimer in care of Sherman, Clay & Co., now in New York. They should include the full amount of the value of the tickets plus the government tax and for the convenience of a prompt return of the tickets self-addressed envelope.

RESIDENT ARTISTS

(Continued from Page 1, Col. 4)

sapiente—Canzone from Le Nozze di Figaro (Mozart), (h) Anarilli, mia bella (Caccini), Madam Pauw; (a) Komm, wir wandeln (Peter Cornelius), (b) Mondnacht (Schumann), (c) Vergebliches Ständchen (Brahms), (d) Maria's Wiegeln (Max Reger), Madam Pauw; Ou va la jenne Indoue from Lakme (Delibes), Madam Pauw; (a) Aufschwung (Schumann), (b) Warum? (Schumann), (c) Rhapsodie G Minor (Brahms), Mr. Bat-chelder; Recit et air de Lia from L'enfant prodigue (Claude Debussy), Madam Pauw; (a) Le soir (A. Thomas), (b) Villanelle (Dell'Acqua), (c) Crepuscule (Masseten), Madam Pauw; (a) The Rose and the Nightingale (Rimsky-Korsakow), (b) Deep in Love (Rachmaninoff), (c) Last Dance (Harriet Ware), Madam Pauw; Omhre legere from Le pardon de Bloermel (Meybeer), Madam Pauw.

Eva Garcia's Piano Recital—Eva Garcia, the delightful and exceptionally gifted pianist gave a most successful piano recital at the Hotel Oakland Ballroom on Tuesday evening, March 13th, under the management of Zanette W. Potter. H. Arthur Garcia, violinist, was her assisting artist. The appearance of Miss Garcia always creates a very favorable impression upon us, for she demonstrates in no small degree our contention that very worthy artists are residing right among us. On this occasion she again reflected credit upon the profession. Her program was extensive and varied and she brought to her work every ounce of seriousness, care and sincerity of which she is capable. Technically she brought out the most difficult passages with ease and exactitude, while from an emotional sense she emphasized the sentiments of every composition in a manner most conducive to artistic interpretation.

Specially worthy was her grasp and execution of the Bach-Tausig Toccata and Fugue which she played with masculine force and yet with that fine quality of tone that infused musically phrasing into the interpretation. Miss Garcia never pounds and she colors her runs and octave passages in a manner to give them unusual grace. No wonder her large audience bestowed upon her that measure of approval which only a sincere artist is entitled to receive. H. Arthur Garcia, although we were unable to remain until his appearance, reports credit him with adding to the artistic value of the concert.

The complete program was as follows: Toccata and Fugue (Bach-Tausig), Miss Garcia; Seguidilla (Castilian Dance) (Albani), Romanza (La Forno), Study C minor (Revolutionary) (Chopin), Waltz C sharp minor (Chopin), Scherzo B flat minor (Chopin), Miss Garcia; Hejre Kati (Hubay), Ave Maria (Schubert-Wilhelm), H. Arthur Garcia; Arabesque No. 1 (Debussy), Arabesque No. 2 (Debussy), The White Peacock (Grieg), The Potpourri (Doubilet), Rhapsody G minor (Brahms), Miss Garcia.

Miss Garcia is a pupil of Pierre Douillet's, whose composition she played and whose influence upon her artistic training she readily concedes.

Floroest Trio Concert—The Florestan Trio appeared at Scottish Rite Auditorium on Monday evening, March 19th. The event was one of the Music lovers' Concerts, featuring American Artists only, which are given under the direction and management of Ida G. Scott. The Florestan Trio consists of Lajos Fenster, violin, Dorothy Pasmore, violoncello, and Frank Moss, piano. This combination of artists represents some of the very best artistic material that can be had in this State or any other. The program included: Trio op. 8 (Brahms), Sonata for violin and piano (Cesar Franck), Lajos Fenster and Frank Moss; Trio op. 1 (Korngold).

Although the audience was not as large as the occasion warranted the enthusiasm that prevailed amply compensated the artists for their excellent work. The interpretations of these representative classics of both the old and new school showed that the musicians comprising this trio are fully alive to the possibilities of the compositions they had chosen for performance. Their reading was intelligent and uniform as to interpretative

conception and their technical grasp of the various difficulties was thoroughly in conformance with established standards.

In the Sonata both Mr. Fenster and Mr. Moss acquitted themselves most creditably and invested their interpretation with that intensity of emotional emphasis and that precision of phrasing which this work demands. The concert was in every respect a worthy musical event and one of the enjoyable occasions of the season.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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MUSIC CLUB CONVENTION ENDORSES RESIDENT ARTISTS

Persistent Campaign for Recognition of Resident Artists Ends With Passing of Resolution to Recommend to Music Clubs and Managers to Include in Courses at Least Two Resident Artists During a Season—Fifth Annual Convention Held at Santa Ana a Brilliant Success—Fine Programs Rendered—Those in Charge of Convention Entitled to the Highest Praise for Efficient Preparation—Mrs. Lillian Birmingham Presided With Dignity

BY ALFRED METZGER

The fifth annual convention of the California Federation of Music Clubs, which took place at Santa Ana on April 4, 5, 6 and 7 has gone into history and to the credit of those in charge of the convention he said that it was in some respects the most successful and most far reaching of all the gatherings which the music club clans held so far. It is with a great deal of rejoicing and gratification that the editor of the Pacific Coast Musical Review listened to the resolution recommending to the eighty odd clubs of California, and to the managers belonging to the Federation, to include in the itinerary of concerts during a season at least two resident artists of California. This resolution in itself will prove invaluable in the attitude of the musical public toward resident artists, for the combined membership of the music clubs represents alone over ten thousand music loving people and the influence of these ten thousand upon their relatives and friends practically reaches every one interested in music. It is a great victory for the resident artists and the Pacific Coast Musical Review can not conceal its pride in the part it took to secure this recognition from the California Federation of Music Clubs.

music clubs of the Federation will be fearless and thus establish a real standard for the recognition of resident artists which will prove of invaluable benefit to music in California. It may even lead to an adoption of this principle everywhere in this country and automatically eliminate imposition and charlatanism in the profession.

The Wednesday Evening Reception

An informal reception to delegates and guests was held at St. Ann's inn, Santa Ana, on Wednesday evening, April 4th. Nearly one hundred delegates were in attendance, which, of course, were augmented by many friends and guests. The membership of the federation really justifies the attendance of 300 delegates, but evidently the distance being so far from many cities and the delegates paying their own expenses had something to do with the attendance being only one third of the actual delegation. At 8:30 o'clock there was a performance of Arthur Sullivan's Cantata the Golden Legend which was presented by courtesy of the Orange County Choral Union at the Temple Theatre and which was interpreted in an exceptionally artistic and efficient manner by Mrs. H. M. Sammis, soprano; Miss Edith Cornell, contralto; Mrs. A. L. Knipe, contralto; Earl

America! America!

God mend thine every flaw,
Confirm thy soul in self-control.
Thy liberty in law!

Oh, Beautiful for patriot dream

That sees beyond the years,
Thine alabaster cities gleam
Undimmed by human tears.

God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

After the conclusion of the anthem the Rev. F. T. Porter delivered a very impressive invocation. Clarence Gustin, chairman of the local convention board, extended the greetings in that graceful, well enunciated and happily worded style that made him the outstanding popular figure of the convention. Mayor J. G. Mitchell of Santa Ana delivered the address of welcome extending to the assembled delegates the freedom of the city, but admonishing them not to exceed the speed limit in



FIFTH ANNUAL CONVENTION CALIFORNIA FEDERATION OF MUSIC CLUBS

Delegates Assembled in Front of First Congregational Church in Santa Ana, Immediately After Program of Church Music—The Fifth Annual Convention of the California Federation of Music Clubs Took Place in Santa Ana on Wednesday, Thursday, Friday and Saturday, April 4, 5, 6 and 7—Among Important Resolutions Passed Is One Recommending Music Clubs and Managers to Include at Least Two Artists Residing in California in Itinerary

Although the principal fight has been won, the campaign is not yet entirely finished. For unless the artists included for presentation before the music clubs of California are indeed worthy of recognition, that is to say are comparable in efficiency, reputation, experience and musicianship to other artists recommended to the music clubs for engagement, this fight will have to be fought all over again, for the music clubs will justly maintain, in case the artists selected fall short of artistic expectations, that if these are examples of resident artists it is unjust and unfair to expect the clubs to recognize and remunerate them on a basis established for visiting artists. All personal ambitions and convictions regarding an artist's accomplishments must give place to serious consideration of his or her artistic skill as compared with visiting artists. Mere self-confidence in one's ability should not be regarded as proof of positive efficiency. The best way in which to decide upon the eligibility of resident artists to be placed side by side with visiting artists of distinction, is the evidence of past successes and experience. And by this we do not mean successes as represented by the adulation and flattery of friends, but by undisputed endorsement of press and public in communities of unquestionable musical standing and preferably away from home, not necessarily away from the home State, but assuredly away from the home city. And these successes should be based upon appearances for which admission has been charged. In other words only resident artists of similar experience and a like measure of success as visiting artists are justified to regard themselves, or to expect to be regarded by others, on an equality with visiting artists. We trust that our resident artists, their friends and the

Meeker, baritone; Ray Miles, tenor; Mrs. Ruth Parkinson, and Harry Ward, organist. A chorus of fifty voices aroused the audience to genuine enthusiasm because of its tone quality, precision of attacks and intelligent phrasing. The hosts of the reception were the Santa Ana Musical Association, the Orange County Choral Union and the Orange County Music Teachers' Association.

Proceedings of Thursday, April 5th

Mrs. Lillian Birmingham called the Convention to order at the Temple Theatre at 9:30 o'clock, after which the assembly sang America The Beautiful, words by Katherine Lee Bates and music by Samuel A. Ward. Mrs. Abbie Jamison of Los Angeles directed the singing and Clarence Gustin of Santa Ana, was at the piano. This composition has been selected as the official song of the National Federation of Music Clubs and all members of the Federation are asked to memorize the words, which are as follows:

Oh beautiful for spacious skies
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

Oh, beautiful for pilgrim feet
Whose stern, impassioned stress,
A thoroughfare for freedom beat
Across the wilderness!

their transactions, for there was a terrible judge in Orange County, whose name made automobilists tremble and whose jail sentences for speeding are famous throughout the land. Mayor Mitchell need have had no fear, for at this as well as preceding conventions of all characters no speedometers are necessary, for as a rule the schedule runs all the way from half an hour to an hour behind. Mrs. Lillian Birmingham of San Francisco, president of the California Federation of Music Clubs, ably responded in the name of the assembled delegates, creating an excellent impression and saying as usual, the right thing, at the right time, in the right place. In the absence of Mrs. Carroll Nicholson (this time we made sure we were right before speaking of Mrs. Nicholson's absence, for last time at the Music Teachers' Association Convention we said she was absent, when she was there). Miss Ethel Congdon proceeded with the report on credentials showing that seventy-one delegates were in attendance. Mrs. Nicholson was to have presented the report on program, she being the chairman of the program committee.

In the absence of John C. Manning of San Francisco, director of the extension department, Miss Eva Francis Pike of Los Angeles, the assistant director, presided, with that efficiency and sincerity which has made her such an influential factor at these conventions. Mrs. Cecil Frankel, chairman of the National Federation of Music Clubs, extended the greetings of the National Federation with that helpful, optimistic and whole hearted attitude which has placed her in a position of national importance and which makes her such a dependable pillar of strength in the Federation. The

(Continued on Page 7, Col. 1)

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 2, 1912.
 Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1922.

City of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1918, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
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2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give name and the names and addresses of stockholders owning 1 per cent or more of the total amount of stock.)
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 Sworn to and subscribed before me this first day of April, 1923.

(Seal) M. A. BRUSIE,
 Notary Public in and for the County of San Francisco, State of California.

MUSIC CLUBS AND RESIDENT ARTISTS

Both the California Federation of Music Clubs and the distinguished artists residing in California are to be congratulated upon the passage of the resolution which recommends to the clubs of the Federation, as well as to the managers supplying the clubs with artists, that the season's itinerary should include at least two artists of distinction residing in California. This resolution means that the California Federation of Music Clubs places the artists of reputation residing in California exactly upon the same basis as distinguished artists residing elsewhere, but visit California occasionally. It is a final elimination of any discrimination that existed among the music clubs against artists residing in this State on ac-

count of their "localization." It does not mean that the California Federation of Music Clubs recommends to its member clubs the engagement of artists with no reputation, no experience and no artistic standing in the world of music.

These artists, who are only beginning to become known, or who are endeavoring to establish a reputation for themselves, are not entitled to be placed side by side with distinguished artists visiting this State. They must first make a name for themselves. The artists not as yet having established a reputation for themselves have been taken care of by the music clubs for a number of years. Indeed most of the artists engaged by music clubs for concert purposes belong in this class. Some of them are not entitled to any remuneration, for the fact that they receive their opportunities to appear in public and discover whether they are fitted for a concert career is worth considerably money in itself. It is equivalent to the money which any business enterprise usually is compelled to invest and sometimes lose in an endeavor to discover whether the public will support it. The music clubs furnish to the embryo artist an opportunity free of charge for which a business house usually is compelled to spend thousands of dollars.

But this resolution, passed at the fifth annual convention of the California Federation of Music Clubs, refers only and solely to artists who either have come to California from elsewhere and who have established for themselves a reputation for artistic proficiency, after gaining many artistic triumphs in various parts of the world; or from artists born in this State, but having conquered for themselves an artistic career either on this Coast or abroad. In other words it is intended to make residence in this State something of advantage instead of making it a penalty. It is one of the most far reaching decisions ever made by the California Federation of Music Clubs, which should be duly appreciated by every artist of distinction residing in California. The Pacific Coast Musical Review naturally feels much gratified over the part it had in winning this victory for the resident artist, and it will continue this campaign by following up the success of this decision. While the resolution recommends every club and manager affiliated with the Federation only two artists a season it does not limit this decision to this number. A club may engage more resident artists than two if it so desires and if its members are in sympathy with this encouragement of resident artists; but the resolution certainly expects every club in the Federation to engage at least two artists of distinction, residing in California, during a season.

The Pacific Coast Musical Review will now endeavor to influence those clubs in the Federation that do not engage any artists at all to take sufficient interest in the distinguished artists residing in California to raise sufficient funds to engage at least two or three of such artists during the course of a music season. In this way they will not only assist the resident artists, but they will increase their membership who will take more interest in the programs. It is all very well for a music club to give young aspiring artists a chance to appear in public, but it is far more important to give artists, who have established a reputation at home and abroad, a chance to make a living. A music club which does not consider this problem seriously and act in accordance with fairness and justice is not practicing what the National Federation preaches and does not do its share toward SUPPORTING and ENCOURAGING American artists and composers.

SAN FRANCISCO OPERA ASSOCIATION

In conformance with the prediction of the Pacific Coast Musical Review there resulted from the introduction of three separate operatic projects the organization of the most feasible of these three projects, namely, that of the San Francisco Opera Association with Gaetano Merola as conductor. Details of the object of this organization have been published in the daily papers and will be set forth in greater detail in next week's issue of this paper. In the meantime we wish to call

attention to the announcement of Mr. Merola regarding the establishment of a permanent opera chorus. This chorus is not only to be used for operatic purposes, but also to give occasional performances of chororal works and assist in the presentation of great musical feasts such as the Ninth Symphony by Beethoven. Before his departure for Europe Alfred Hertz asked Mr. Merola to organize such a chorus and make it a permanent institution.

Now, we trust that the vocal teachers and students will co-operate with Mr. Merola in this great work. Let us, for the time being, forget personal envy, petty jealousies and unworthy suspicions and see whether there are sufficient BIG teachers in San Francisco to place the good of the community above their own selfish purposes. Mr. Merola wishes to organize this chorus not for the purpose of securing singing pupils, nor to take pupils away from other teachers, but for the purpose of giving San Francisco the foundation for a big chorus which will be ready for any artistic emergency. Such chorus will be of inestimable value to the teachers, for it affords their pupils opportunity for practical experience, and it will prove of even greater value to the students, for it secures for them a repertoire and experience which they can not possibly attain except through such masters as Mr. Merola.

There is altogether too much conceit rampant among young students—conceit that gives them an idea that they can enter an operatic career as leading or secondary artists without first having thoroughly finished a period of apprenticeship by means of which they have attained practical experience sufficient to appear on a level with other professional artists. A good voice, several years' study and an attractive personality are not enough to secure recognition as an operatic artist. There must also be PRACTICAL EXPERIENCE. And this experience can never be gained except through such opportunities as Mr. Merola offers. Everything worth while having requires hard work to attain. Anything easy to attain is not worth having. And so if you really wish to make an operatic career your eventual aim—if you really wish to become sooner or later an operatic artist—Mr. Merola offers you a chance which all the money in the world can not buy for you, and he offers it to you right at your door. If you don't accept it you will regret it all your life.

MEROLA STARTS OPERA CHORUS

Those who wish to join the grand opera chorus which is to form one of the features of the eight productions to be given under the auspices of the San Francisco Opera Association next September may now apply to Gaetano Merola for a hearing. The chorus is now being organized and Mr. Merola will listen to voices on Tuesday and Friday afternoons between two and four o'clock at Room 705 Kohler & Chase Building. Inasmuch as the minor roles for the operas to be presented will be chosen from those who apply for the chorus those of our young vocalists who are eager to obtain experience in grand opera repertoire and performance will find this opportunity specially valuable. As already announced in the daily papers eight performances will be given during the period of two weeks and the leading roles have been entrusted to some of the principal artists of the Metropolitan Opera House, New York. Rarely has there been offered a more valuable chance to secure practical experience in grand operatic singing and deportment.

CHAMBER MUSIC AT DOMINICAN COLLEGE

Perhaps the greatest achievement of recent musical activities will be the concert to be given by the internationally-known London String Quartet at the Dominican College on Saturday evening, April 14th at 8:15, under the management of Jessica Colbert. This quartet is considered unrivaled in chamber music and has just with unanimous success throughout its tour of the United States and Canada.

"Almost one felt the floor last evening at the close of each number of the London String Quartet, so gently had one been borne into ethereal regions and if the four artists and their instruments had disappeared from the stage one would not have been greatly surprised upon first "coming back," so completely did they melt into their melodies as they played.

"It was last season that the quartet toured the United States, for the first time, by the way, with Beethoven programs given in observation of the 150th anniversary of the birth of the great composer. Whether surging into the richness of a full orchestra, or receding softly into a vanishing whisper, there was a delicate precision and a grace of movement that held the audience entranced."—Stockton Daily Evening Record.

NEW YORK CONTINUES TO HEAR GOOD MUSIC

German Grand Opera Company Creating a Sensation—
Van Hoogstraaten Elected Associate Conductor
of New Philharmonic Orchestra

BY ROSALIE HOUSMAN

[Editorial Note—The following letter was delayed in transmission owing to an accident. The aeroplane which carried this letter was burned and some of the mail bags, including the one containing this letter, were saved. After being rescued it was forwarded by the post office authorities by mail. The events recited in the letter took place early in February.—A. M.]

The most discussed event of the week is the election of Van Hoogstraaten, a Hollander, and the husband of the well-known pianist, Elly Ney, to the leadership of the Philharmonic, the oldest symphonic organization in America, and for the first half of the season, sharing equally with Mengelberg, the responsibility of the season's work. His work, of which New York has heard a bit, during the summer at the Stadium series, and at several events during the past season, has been most favorably commented on by press and public. His conducting shows a warm musical feeling, attention to design and detail, and a simplicity of manner. He knows his orchestra, gets fine results, often quite a bit of the vital and compelling, and it is to be hoped that he will be given the opportunity to develop into a dependable, and splendid conductor. New York needs new blood—in Hoogstraaten I think they have found the right man.

The German company at the Manhattan is having a successful season, and is also giving New York a taste of the Ring, a feast which has been missing from our musical program for a number of seasons. It has been crowded to the doors, and though the scenic investiture is less adequate, and the orchestra a scratch one picked up here, the performances show the real mood of the music, and have the right spirit. Much of the credit is due to Leo Bloch, the composer-conductor, and his assistant, Moricke. The principals are excellent vocally, and even the words are clearly distinguishable above the heavy orchestra. It would not be surprising if a number of the artists were to remain here.

One of the most unusual programs has just been given by Ethel Legniska who is visiting her native shores after a temporary residence in England. Her playing is as beautiful as ever. There is exquisite clarity, warm resonance, charm and color in the music, particularly in her Chopin. In the moderns, and she went far on that much traveled road, the imaginative quality was most in evidence. It included three of her own things, as well as some delightful Goossens and Berners. The Valse Sentimentale of Ravel were piquantly played with subtle colorings. Of her own, the Scherzo has been heard before, and improves much on better acquaintance. There was an amusing dance of the Little Clown, and a less intriguing Slumber Song. The best of her own was an Etching, called at Night, which was genuinely musical. The Goossens were not so new, though interestingly done. Two baritones held forth on Washington's birthday—Werrenrath in a popular program at Carnegie, and the other in the classic Graveure gave an eclectic one. Both lads were well fitted with holiday crowds—each artist satisfied his public. Both did of their best, which says much—were liberal of encores and sang favorites. There were many novelties on the Graveure program, which appealed to me very much. He has courage to present Schoenberg, Jarnach, and Ravel, and his first performances in a way which would have delighted the composers, could they have been present. His diction in all languages is supreme. Werrenrath's Kipling group strikes a sympathetic chord in the listener's ear, and as he makes every word distinguishable, it was a double delight. It was a successful occasion.

I regret I could not attend the Casella concert, as I know I missed a treat. His playing, which I have enjoyed a number of times before, is clear, delightful and very sincere. And he has introduced many modern works to the New York public which might never have had a chance before. This time it was Castelnuovo-Tedesco, and the Strawinsky Piano Rag music, the former, I hear was one of the greatest, and the latter, I expect to hear him again soon, and can then be more explicit.

Guy Maier, without his twin, Pattison, bravely gave a solo recital on Tuesday evening, February 20th, at Aeolian Hall and won his spurs as a soloist. His individuality, so cleverly blended in the two piano work, stood out strongly, rhythmically, and independently, and it is to be hoped he will do the solo work again. The program was quite conservative.

The all-Chopin program of Mme. Novaes included the funeral march sonata, the Fantasia Op. 49, and a miscellaneous group and the crowded house who heard her sang deeply and strongly, with the charm, poise, and imagination of her playing. It sought out the very inner beauties of the composer, and made them an ingredient of the interpretations. Her vision of the phrase is large. Her sense of rhythm and color beautiful and her musical feeling clairvoyant.

Of a Kreisler recital what can one say without borrowing adjectives and falling short of the supply. His concerts are sold out a month in advance at least. There is always something for each individual—the classics, and the smaller works of great charm. To the audience it did not matter what he played; that he did, was ample reward, and they kept him at it till the lights went out.

SAN JOSE MUSICAL REVIEW

By Elita Huggins
1605 The Alameda, San Jose, Calif.
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SAN JOSE, April 2, 1923.—An organization working solely for the good of the community has been formed during the past week and will be known as the San Jose Musical Association. Dr. Charles M. Richards, whose musical reputation is more than local, has been selected head of the association. Plans made for the season of 1923-24 will bring six artists to San Jose, the schedule including the following attractions:

Madam Matzenauer of the Metropolitan Opera Company; Harold Bauer, pianist; Etren Zimbalist, violinist; Reinold Werrenrath, baritone; The San Francisco Symphony Orchestra, or the Philharmonic Orchestra of Los Angeles, and the San Francisco Chamber Music Society.

As the association is contracting with the preceding artists with no thought of profit for itself, all money remaining above the actual cost of securing the performers will be used to improve future courses or in presenting an additional number without expense to the subscribers.

San Jose is the only city of its size, and of many much smaller, which has not already formed its own musical association and presented its own artists. In establishing such an association here, we are simply giving this city its rightful place in musical circles of the country.

The personnel of the association board of governors is as follows: Charles M. Richards, president; D. M. Burnett, vice-president; Chester Herold, secretary-treasurer. The other members of the board are: Dr. W. W. Kemp, president of the State Teachers' College; Charles M. Dennis, dean of music at the College of the Pacific; Mrs. Howard Tennyson and Mrs. Daisie L. Brinker.

Miss George Kober, pianist, gave a delightful hour Saturday afternoon, April 7, for the Santa Clara County Branch of American League of Pen Women and their guests in the Faculty Women's club house on the Stanford Campus. Miss Kober has a marvellous tone and plays with a style of most subtle and delicate refinement, combined with almost masculine virility and power. She played the numbers with word pictures that made the program extra enjoyable.

Her program was divided in two parts, a Debussy and a Russian group. The Debussy numbers were Sarabande, Claire de Lune, Cathedral Engulfed and Prelude. Then followed Minnet-Waltz (Palmgren); At the Convent (Bordoir); Prelude B minor (Rachmannow) which was announced had never been played before in public; Concert Etude G flat (Mozzkowski). As an encore, Tschakowsky's Meditation was played.

Miss Kober, who is spending a year or more in Palo Alto, is the head of the Sherwood School of Music of Chicago. She left for Los Angeles Sunday to appear in recital at the Ebell Club, Monday the 9th, and in Pasadena later in the week.

Musical lovers are looking forward to a concert scheduled for early in May in Palo Alto when, assisted by Mrs. Helen Engle Atkinson, violinist, sister-in-law of James Swinnerton, the Casar Franck sonata for violin and piano will be featured.

Juanita Tennyson, coloratura soprano, and Maxine Cox, pianist, of San Jose, assisted by the Steilway Duo-Art, presented a program in Hollister in the High School auditorium Friday evening, April 6, which was enjoyed by a large and enthusiastic audience. Most of the program was made up of the list of the music memory contest held in Hollister that week. The following is the program in full: Prelude in C sharp minor and Melody (Johann Sebastian Bach); Duo-Art Solo; Song of Thanksgiving (Alliston); Like a Rosebud (La Forge) Juanita Tennyson; Duo-Art accompanist; In the Cave of the Wind (Lth) Maxine Cox; Sylvia (Oley Speaks); From the Land of the Sky Blue Water (Cadman); By the Water of the Minnetonka (Lieurance) Juanita Tennyson, Duo-Art accompanist; Swan (Saint-Saens) Duo-Art Solo; Come Sweet Morning (arranged by A. L.); Slumber Song (Greichlanow) Juanita Tennyson, accompanied by Maxine Cox.

The Monday Musical Club of Santa Cruz, at its April meeting, had the second of two programs on Mozart and Haydn. Marie L. Cain was piano soloist, and gave the Mozart sonata No. 11 (K. 30) in minor. With Mrs. E. C. Ritzenhouse, violin, and Francis Hamlin, viola, she played a Mozart Trio in E flat. There were two groups of songs. Mrs. C. R. Basom sang With Verdure Clad, and two other numbers. Miss Abra Batchelder gave Haydn's Spirit Song. There was a paper on Mozart by Miss Augusta Cole. The two next programs, closing a very successful year, will be Beethoven ones.

The sixth and last of the series of Undergraduate Recitals given at the College of the Pacific was performed by Pearl Hummel, pianist, Helen Barber, contralto; Bernice Bogert, violinist; Marian Temple, pianist; Grace Conner, reader; Rose Van Vain, violincellist, and Walline Knoles, baritone, before a very large and enthusiastic audience Tuesday, April 3. An exceptionally varied and worthwhile program was done by the young performers, all of whom showed much native talent, excellent training and fine stage presence. During the series of Undergraduate recitals, thirty-four members of the lower classes of the conservatory were heard. This is the largest number of undergraduates to appear in public performance in the history of the school.

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An artistic recital of four of the pianoforte pupils of Mrs. Daisie L. Brinker was held in her studio Tuesday evening, April 2, the parents and friends of the performers being the guests. The following interesting program was well given: Indian Love Song and Indian Dance (Homer Grunn), Phoebe Plate; Two Venetian Scenes, Love Song and Gondolier (Nevin) Alice Baldwin; Romance in F (Rubinstein), Eastern Dance (Cyril Scott), Patty Edwards; Romance in Gb (La Forge), Butterfly (Grieg), Katherine Wastell.

Calvary Episcopal Church of San Jose makes a great deal of its Good Friday music. For twenty or more years there has always been a cantata on that evening, one of the settings of the Passion. This year Dubois' Seven Last Words of Christ was chosen, and was rendered exceedingly well. The soloists were: Sopranos, Mrs. T. F. Williams and Mrs. A. Falk; Tenors, Lowell Routree, E. W. Wells; Baritones, William Grover, Gerald Bartlett. There were twenty-five singers. Mrs. Hope H. Swinford, A. G. O., who presided at the organ and was also director, did most efficient work. The Easter music at the church was the Choral Communion Service of Calkin in G, the creed from Eyre in E.

One of the most pleasing musical events of the season in Los Gatos was in the parish house of St. Luke's Episcopal church Wednesday evening, April 4th, under the direction of Mrs. E. H. Norton. The program was: Piano solo, Mrs. Ham of Saratoga; Reading The Organ Builder, Mrs. George Place; Baritone solo, (a) Topsy Trall, (b) Bels (The Sea), J. A. Collins; Soprano solo, (a) Forgotten, (b) In the Heart of a Rose, Mrs. F. G. Conn; Ladies' quartet, Clochette, Mrs. Harold Stanfield, Mrs. Ralph D. Robertson, Miss Maude Anderson, Miss Caroline Bailey; Solo, (a) Sacrament, (b) Little Mother of Mine, Mrs. William Pengilly, with Dr. Charles M. Richards at the piano; Ladies' Chorus, Venetian Suite (Swalows), (a) In Gondola, (b) Morning in St. Francis Square, (c) Love Song, (d) Farewell, Mrs. J. A. Case, Mrs. Von Rosen, Mrs. E. H. Norton, Mrs. G. S. McMurry, Mrs. Harold Stanfield, Mrs. Ralph D. Robertson, Miss Maude Anderson, Miss Caroline Bailey, Mrs. Elizabeth Blakey at the piano; Vocal solo (a) In an Old-Fashioned Town, (b) Born of a Pain Undying, (c) The Swallows, Mrs. Joseph Hewitt, with reading of descriptive poem before each song by Mrs. George Place; Duet, Madame Will You Walk? Elizabeth Hunter and Arthur Van Druten; Solo, (a) Vale, (b) Long Ago in Alcala, William Pingilly, with Dr. Richards at the piano.

Catherine Urner and William F. Lanza will give a joint recital on Monday evening, April 23rd, at the Fairview Hotel. These artists will have the able assistance of Elsie Cook Hughes at the piano. The concert is sponsored by a distinguished list of patrons and by the Mills College Musical Club, the proceeds to be used towards the endowment fund of Mills College. Alice Seckels is managing the event.

MUSIC IN THE TRANSBAY CITIES

BY ELIZABETH WESTGATE

1117 PARU ST., ALAMEDA, CAL.—TELEPHONE ALAMEDA 135

(EDITORIAL NOTE—In order to enable our Oakland—Berkeley—Alameda Representative to cover that fertile Musical Field thoroughly we shall appreciate the full co-operation from the musical profession across the Bay. One of the surest ways to lighten Miss Westgate's burden is to enable her to keep track of all musical events that item should appear in the current issue of the paper. Her matter should be mailed on Fridays so that Miss Westgate receives it on Saturdays of the preceding week. All matter for current publication must be in the San Francisco office on Tuesdays, before five o'clock p. m. If any important events are not mentioned in this paper it is usually neglected on the part of someone to notify us.)

Edward Johnson's concert at the Oakland Auditorium Theatre, on March 30, under Miss Potter's management, was one of the most successful which this intrepid yet wise manager has given. Other musical duties prevented my hearing the program, which was as follows: Se nel ben (1645-1681) (Stradella), Phillis Has Such Charming Graces (Old English), Aria from "Andrea Chénier" (Giordano), Silvestrik, Melodie Populaire De Basse Bretagne (Ducoudray), Se la vedessi, Emilian Peasant Song (Grimaldi), I tuoi capelli, Italian French Song (Gui), Leezie Lidsay, Ballad from Scotch Minstrelsy (Kreisler), Le Songe, Schurkowsky (Rubinstein), L'ane blanc, Klingens (Hue), E'en Little Things, Tomasso (Wolf), Angeline, Di Giacomo (Pizzetti), I Hope Her Hands, Tagore (Russett), Dana Nature, Kook (Leoni), Twilight, Teasdale (Giesler), Love's Philosophy, Shelley (Quilter). Accompanist, Ellmer Zoller.

This remarkable season is now drawing to a close, and Miss Potter may well congratulate herself. Not only has her acumen in "sizing up" her Oakland clientele been almost uncanny, but her ability to secure the artists to satisfy the standards she worthy of all praise. The season closes with a recital by the brilliant Brazilian pianist, Guimaraes Novais, on the 20th of April—a fitting climax to a season of happy memories.

For next season, Miss Potter will manage a series of concerts by the San Francisco Chamber Music Society, and her list for the Artists' Concert series contains the best attraction. Persons wishing to subscribe to this series would do well to engage before the season. These are expected: Quenna Mario, soprano, October; Lito Schipa, tenor, November; Elena Gerhardt, December; the Duncan Dancers, January; Emilio de Gogorza, February; Harold Bauer and Pablo Casals, March; Jeanne Gordon, contralto, April. Miss Potter will also manage Sousa, his band, Pavlova, Chalapin, the sensational baritone, Mme. Schumann-Heink and Galli Curret.

The concert of the Oakland Orpheus, Edwin Dunbar, Crandall, director, at the Oakland Auditorium Opera House, attracted the usual huge audience on Tuesday evening, April 3. This was the second concert of the twenty-ninth season, and eighty-one men—the full membership—were on the stage. The choroidal Brazilian with that notable unanimity which has always characterized the work under Mr. Crandall's experienced, tasteful and vigorous direction; and whether dramatic effect was sought, or brilliant, or intense or tender, it was accomplished forthwith. Constant rehearsals throughout the season have this result. I think I have never heard more lovely voices than these four score men achieved more than once last Tuesday evening. This seems to me a test of control, even more than when full voice, without stridency is being used. In this also, as well as the nuances between, the Orpheus excels.

Miss Mabel Riegelman was the soloist, and exquisite was her singing from beginning to end. Miss Riegelman is so perfectly the artist that each song means a new embodiment, so to speak. In the Handel and Gretel aria she was truly a child, while Un bel di found her a woman, and a Japanese woman with Japanese traditions at that. It may sound absurd, but I felt that not even little Tsamaki Miura gave quite the subtlety of interpretation of her race as did our own Californian singer on this occasion. Miss Riegelman sang many songs, and almost numberless encores, for the audience was unwilling to permit her to retire from the platform.

Mrs. Bessie Beatty Roland played entirely delightful accompaniments for the chorus, and entered perfectly into the moods of the soloist.

Owing to the fact that certain community, University and public school events are to occur the second week in May in Berkeley, it has been found that "Music Week" plans must be changed. Berkeley will, therefore, hold the latter festival from April 22 to 23, inclusive. Alameda County Music Week is arranged for the second week in May, but this is a busy world, fellow citizen, and there are no uncoupled hours, not to consider days and then weeks. However, there will be various musical events given in Berkeley during the week of May 6-13.

In Oakland and Alameda many plans are being made, and the details will soon be ready for public perusal. The committees have been far from idle. The word idleness will be heard no more for a long time. Already it is obsolescent, and leisure goes along with it. Yet big "extra" things get done somehow, and by the busiest persons, usually.

The Berkeley Violin Club gave a recital at the Berkeley Piano Club rooms Saturday afternoon, March 24. The members were assisted by Miss Lola Fitzpatrick, soprano, and the following piano accompanists: Alice McCurdy, Mrs. Margaret Kolf and Claire McClure. The violinists who played were Helen Chakurian, Dorothy Dunyon, and Carol Donnaa. A charming program of classic and modern compositions was given, including a Valse Serenade by Antonio de Grassi, which Miss Chakurian played.

Edward Johnson, tenor, gave the third concert of the season, before the Berkeley Musical Association at the Harmon Gymnasium on the evening of March 20. A crowded auditorium and an enthusiastic reception was the compliment paid this singer. I was not present, being busy elsewhere, but I have heard unstinted praise, not only for Mr. Johnson's voice but for his masterly interpretations.

The fourth concert in this series was given on March 29, when Mr. Alfred Cortot, the distinguished French pianist, had a great success with a similar audience. His interpretation of the great B flat Minor Sonata of Chopin was intensely interesting, with the French temperament and schooling behind it. One found many points differing from the conceptions of all the other famous pianists who play this work.

Even the well-worn Carnaval, which, one feels, can scarcely have anything new to reveal, has some intriguing differences—a French flagree overlay on German metal. Of course the Debussy set, the Children's Corner, was most amusingly given, delighting everybody.

The brilliant Etude en Forme de Valse (Saint-Saens) was engagingly given, with splendid rhythmic swing whenever such passages were possible in the make-up of the composition. Another Saint-Saens composition (for the left hand alone), a short work by Albeniz, and Liszt's Second Rhapsody, concluded the program.

Mme. Caro Roma is to sing some of her own songs for the Music History section of the Adelphi Club on Friday, April 27. Mrs. F. J. Collar, soprano, Mrs. Franklin Crane, contralto, and the Adelphi Quartet will be heard in several of Mme. Roma's successful works. Mme. Roma's church song, I am Thy God, is simple and devotional, and will be liked by choir singers.

Yesterday (Sunday) at the Palace of Fine Arts, San Francisco, another notable program was given, with young artists presenting their various accomplishments. Miss Eva Garcia, the successful pianist of Oakland, Mr. Arthur Garcia, violinist, also of Oakland, Miss Leigh O'Sullivan, soprano, and Miss Marie Dillon, harpist, presented this program: (a) A Star (Rogers), (b) Thank God for a Garden, (del Riego), (c) Irish Traditional Group, arr. by Miss Dillon, Miss O'Sullivan, harp obligato; (d) Seguidilla (Albeniz), (e) Nocturne (F sharp) (Chopin), (f) Romance (La Forge), (g) Rhapsodie No. 12 (Liszt), Miss Garcia, harp solo; (a) Hejre Kati (Hubay), (b) Ave Maria (Schubert-Wilhelm), Mr. Garcia; I Heard a Cry (Fisher) (b) Bally-Nure (County Antrim), (c) I Know Where I'm Goin' (County Antrim), (d) Bitterness of Love (Dunn), Carol Jarboe at piano; Sing, Sing, Bird on the Wing (Nutting), Ensemble.

The executants were all well received by the large audience. Miss Garcia repeated in part the success which she achieved at her concert at the Auditorium Theatre in Oakland, already noted in this paper. The surety, clarity and variety of her touch, as well as her intelligent and very musical interpretations commend her. Miss O'Sullivan, making a specialty, or at any rate a feature, of Irish songs, gives these with unction. Miss Dillon and Mr. Garcia played admirably. These Sunday concerts attract disinterested audiences, who go afterwards to view the pictures.

Those who are interested in American folk music and who believe that the songs of the American negroes are as much our heritage as are the melodies of the American Indians would enjoy hearing the California Jubilee Quartet, four educated negroes, in their negro spirituals. Nathaniel Dett and H. C. Burleigh, of their race, have written beautiful new songs, typifying race characteristics, Somebody's Knocking at the Door, by Dett, and the touchingly beautiful Deep River by Burleigh being famous examples. There are, of course, many others which come to mind, and they repay study.

Edna Horan, a very skillful and talented young violinist, pupil of Sigmund Beel, has appeared in various important musical functions of late with distinct artistic success. One of the most recent events was a recital at the studio of her teacher in the Studio Building on Post street in the presence of students and members of the Violin Club in Berkeley. On this occasion she scored an unusually fine success and made an excellent impression, because of her fine, big, smooth tone, her fluent technique and above all her musicianly interpretations. She played: F sharp minor Concerto (Vieuxtemps), Chaconne (Vitali), Perpetuum Mobile (Novacek), Sicilienne et Rigaudon (Francoeur-Kreisler), My Heart Ever Faithful (Kreisler).

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NEW YORK'S WANING SEASON

Final Concerts in the Different Series—
Friends of Music Give Schubert
Mass—Items of Symphony and
Recital Programs

By ROSALIE HOUSMAN

NEW YORK, April 7, 1923.—The Schubert Mass in E flat, which was the final production of the Friends of Music of this season proved to be a choral work of no great importance and the concert there were several soloists, the music they had to sing, was purely of choral significance. Mr. Bodansky led the orchestra and the chorus which, trained by Stephen Townsend, sang with a beautiful tone, a clear, clean attack and much expression. The soloists, all from the opera, were Mene Sundelius, Miss Telva, Messrs. Meader, Bloch and Schlegel.

The Symphony Society's last concert, on Sunday afternoon, at Aeolian Hall, marked the conclusion of its forty-fifth year, and introduced the American novelty, in E. B. Hill's second Stevenson Suite which proved to be charming and was well liked. Mr. Damschroder was tremendously applauded, and was obliged to bow to the applause frequently. The rest of the program, the Mozart in C, which has been heard in concert many times, the Ravel Daphnis and Chloe and several songs with orchestral accompaniment, sung by John Barclay, proved delightful, and a fitting farewell to a pleasant season.

I understand that Chaliapin filled the Metropolitan at his last recital, where about 4000 applauded to the echo. The comments of the press were that he was in glorious voice, and thrilled his auditors.

The German opera keeps its promises. The two performances which were announced for the week were Martha with Claire Dux as guest, and The Merry Wives with Ivogun. Both performances took place as scheduled, drew big houses, and were excellently cast and sung. Their season has been very successful, and is now on a safe financial basis, so there will be a tour next season, with the newly organized State orchestra, and it is also announced, that Stravinsky, who has been the Philharmonic conductor for a number of years, will lead a few of the performances on the tour.

This is also Mengelberg's last week with the Philharmonic, and except for the two announced performances of the Beethoven Ninth, it is the end of the season for that organization, too. There have been no new works on the programs, and both Lamond and Liebermann were superb. The orchestra has been playing superbly, and all possible praise is due Mengelberg for the present perfection of the orchestral tonal beauties. He plays upon them, as upon a giant instrument and his fine musicianship and sterling sincerity are bound to impress themselves upon the pliable ensemble. Finer shadings, or more flexible rhythmic qualities, are not to be imagined.

The Metropolitan Opera season is drawing to a close, no new performances are announced, and the revival of L'Africaine is a success. No announcements for next season have been made, as yet.

One cannot say enough in praise of the stunning performance of Peer Gynt, which is now at the Schubert Theatre, and is a Theatre of the Production. Those three words in themselves tell a story, and set a standard which is in itself, an achievement. The title part is played by Joseph Schildkraut, who was the lead also, in Lillom, which the Guild produced a year ago. He brings to the part, the finest shades of great feeling, grace of body, and of speech, an inner light, which vitalizes the character, and illumines every line. It is the sort of thing which baffles a criticism and brings forth only praise and commendation. The rest of the cast is on the same high level with special mention for the Solweig of Miss Selena Royle, the Asa of Miss Louise Closser Hale (seldom has a death scene been so affecting as hers) and the Troll King of Mr. Chas. Halton. The scenic investiture is the work of the new Russian director, Theodore Komisarjarsky, who has handled the details with keen imagination, and with a subtle power of suggestion, which brings out all the beauties of the text and helps the growth of the play within the spectator. Scenes like the Norwegian wedding, and the Mad House were remarkable. The costumes were Lee Simonson's and matched the

technical director's plans in every way. The Grieg music was, of course, used and the Solweig's song, sung off stage, enhanced the situation, dramatically. The whole was a privilege to see and a lasting memory of a great play greatly done.

Sunday, April 15, at 4 p. m., Warren D. Allen, University Organist, assisted by Bolton White, violinist, will give the following program: Chorale-Prelude, Der Tag, der ist so freudreich (Bach); Minuet and Romanze (From the Fourth Symphony) (Louis Vierne); Violin solos, Andante Cantabile (Tchaikowsky), Fantaisie dialogue (Boellmann). Tuesday, April 17, at 4:15—The organ numbers from Sunday's program will be repeated. Thursday, April 19, at 15—Sonata, No. 3 in E minor, op. 55 (Gulistan; Chant indoue (Rimsky-Korsakow), Capriccio in F (Handel-Karg-Elert), Berceuse (Joseph Bonnet), Fanfare (Lemmens).

Mills College Endowment Concert—Thursday, April 19th; Lissner Hall, 8:15. Mills College Trio—Mary Elizabeth Jump, violin; Karolina Jump, cello; Frances Elizabeth Kellogg, piano. Program—Trio Opus 49 (Mendelssohn), Allegro agitato, Allegro appassionato, Mills Trio; Violin Concerto in E minor (Mendelssohn), Allegro molto appassionato, Mary Elizabeth Jump; Piano Concerto in C minor (Grieg), Allegro moderato, Adagio, Frances Elizabeth Kellogg; Orchestra part on organ by Mr. Wm. W. Carruth.

Miss Christine Howells, the delightful young flutist, returned from New York after a nine months absence. She studied with Barre and played on numerous occasions, but concentrated her energy on thorough expansion of her musical horizon which the prevailing musical atmosphere assisted her in accomplishing. Miss Howells will again devote herself to teaching and concert work and will play a prominent role in the season's musical activities.

Miss Ives, the energetic and successful young manager, who has organized music courses in San Jose and other interior cities, and who has been appointed manager for the Chamber Music Society of San Francisco, was one of the busy attendants at the convention of the California Federation of Music Clubs in Santa Ana last week. She has booked the Chamber Music Society with L. E. Behymer and also a number of the clubs, and her trip has made her many friends because of her genial disposition and enthusiastic musical attitude.

Miss Mildred Mattice, soprano, pupil of Mackenzie Gordon, sang for Stanislas Bem and his orchestra at the Hotel Whitcomb last Sunday night and created an excellent impression with her pleasing voice and musical phrasing. Her vocal selections included: Aria from Die Todestadt (Korngold), Tes yeux (Rabey), Si mes vers (Hahn), O mio babbino caro (Puccini), Down in the Forest (Ronald), Morning (Ole Speaks).

Helen Hughes, a most attractive and gifted young dramatic soprano soloist, who is studying with Mackenzie Gordon, is gradually forging ahead among the truly prominent vocal artists residing in California. She has a beautiful ringing voice, a charming personality and the peculiar knack of appealing to the hearts of her hearers. She has been especially successful before the public in recent months.

STUDENTS CHAMBER CONCERTS

The fourth and last of this year's series of Students Chamber Concerts, which are being given under the direction of John C. Manning at Scottish Rite Auditorium, will take place next Friday evening, April 20. The attraction will be the Berkeley String Quartet, consisting of Antonio de Grassi, first violin; Robert Rourke, second violin; E. Towler, viola and Willem Dehe, cello. This is one of the finest ensemble organizations in the State and the announcement of its appearance ought to prove a great incentive for music lovers to attend this event. The program will be: Quartet for strings G major Op. 64 (Haydn); Andante Cantabile (Tchaikowsky), Canonetta (Mendelssohn). The soloist on this occasion will be Miss Helen Colburn Heath, the exceptionally artistic and widely known soprano soloist. She will sing compositions by Haydn, Gretchaninov, Homer, Watts and Vidal. Surely a more attractive program can hardly be given. We shall review the preceding event of these concerts wherein Mr. Manning participated in our next issue.

MUSIC CLUB CONVENTION

(Continued from Page 1, Col. 3.)

county directors, or those who were present, presented their reports showing a most encouraging growth in the influence and size of the federation. Mrs. Samuel Clifford Payson, director of San Diego County, led the discussion of this report in her effervescent, brilliant and convincing style. Then followed the roll call of the clubs showing many absent. We were indeed greatly surprised to find so many clubs were absent from the vicinity of the convention city, specially from Los Angeles. It is evidently necessary to cultivate a more tolerant spirit among members of the California Federation of Music Clubs so that personal prejudices or convictions are not permitted to overshadow the principle that club loyalty, clerical enthusiasm and club patriotism must come first and personal grievances, mostly imaginary, must be relegated into the back ground. The very life of this wonderful organization depends upon co-operation and submission to the rule of the majority.

Mrs. Abbie Norton Jamison, one of the most illustrious pioneers and leaders in the musical club movement of California, delivered an address on "What Does the Federation Give You?" "What do You Give the Federation?" It was an eloquent plea for the fundamental principles upon which the federation rests. For unless you go into this federation movement with the avowed intention of service—of giving something of yourself toward the happiness and contentment of your fellowmen, instead of jolting to get only personal advantages, you are not a loyal member of the California Federation of Music Clubs. This was practically the gist of Mrs. Jamison's inspiring message, and it is to be hoped the delegates present will spread this gospel wherever they go. Mrs. Birmingham spoke on the problems of the Extension Fund. There are two phases of discussing financial problems by officers of a club convention. One is what they actually say and the other what they really think. It is safe to assert Mrs. Birmingham, being a lady, did not say all she thought.

The afternoon session convened at 1:30 o'clock with Mrs. Birmingham and Mr. Gustlin presiding. Miss Alice Eggers, chairman of the Junior Clubs, and a member of the Alameda County Music Teachers' Association, presented a very interesting report of the Junior Clubs which she would be delighted to publish in the Federation if space permitted us. Ella W. Dunfield, associate chairman of the Junior Clubs, of Los Angeles, presented a report of junior and juvenile clubs which also added to the very valuable information given and to the realization of the excellent work the federation is doing. Mrs. M. M. Gardner of Mill Valley, California, delivered an exceedingly interesting and valuable address on the Junior Clubs extension, laying her subject most ably before the convention. Howard Mann of Eagle Rock, California, pupil of Miss H. L. Johnston sang Indian Love Song by Homer Gurnea, the distinguished Los Angeles composer. The interpretation of this song brought out its artistic character in a most effective manner. J. B. Bratton, A. M. Ph. D., from the department of education of the University of California delivered one of the finest addresses of the Convention on The Social and Psychological Value of Music. His convincing and illuminating ideas made a deep and lasting impression upon the delegates.

One of the most interesting and most encouraging sessions of the convention was that of the American Music Department. L. E. Behymer, director, of Los Angeles, presided. In the absence of Miss Olive Hyde, of the San Francisco Musical Club, chairman of the Contest Committee, Mrs. Edith Wing Hughes, assistant chairman of the Lyric Club of Los Angeles, presented the report of the contest committee which announced the winners of the State Contests recently held in San Francisco and Los Angeles. According to this report the winners in San Francisco were: Piano—Miss Fealy, pupil of Mrs. Oscar Mansfield and Miss Marion Frazer; Voice—Corrinne Keefer, contralto, pupil of Mme. Rose Relda Callicau.

The winners in Los Angeles were: Voice—Ruth Williams, Long Beach, pupil of William Conrad Mills, dramatic soprano; Paul Russell, Claremont, pupil of Ralph H. Lyman, Pomona College, tenor; Violin—Emma Hardy, Balboa, pupil of Lalla Page, Los Angeles. An excellent program was presented by several of these contest winners. Ruth Williams of Long Beach sang Aria from Jeanne d'Arc by Tschiskowsky in a manner that earned her enthusiastic applause for her voice and technique. Corrinne Keefer of San Francisco sang Romanza from Longman's Cry of the Raven by R. Wagner (Salter), pupil of the Open (Frank La Forge). Her rich, well cultivated and intelligently used contralto voice delighted her listeners. Emma Hardy of Balboa, violinist, played the first movement of the second Viennese concerto with fine technique and discriminating interpretation. The violinist of San Francisco, was the sensation of the program. He played Allegro, Moderato, del graciosa (Ravel), Reflection in the Water (Debussy), and Rhapsodie No. 6 (Liszt). She received a tremendous ovation for her brilliant technique, her musically reading and her virtuosic-like assurance.

At the evening session on the annual American Program was given at the Temple Theatre. The nature of this program consisted of three numbers from the "Theatre Suite Op. 14 by John Lawrence Seymour, tone poems after Tennyson's The Idylls of the King, for a clarinet, bass clarinet, viola and piano. This work, which is written in the most radical ultra modern style, was interpreted with great skill and facility by J. C. Vox, pianist of the Temple Theatre. The first number, Marcel Reltman Frank, piano and Walter H. Potter, piano. Miss Dorothy Pasmore, as always the case, received a most cordial welcome, and thoroughly delighted her hearers with a most musically rendition of a Concertino for cello by Attilio Ariosti, most ably

arranged by Albert Elkus. She also played with fine sentiment Legend by H. B. Pasmore. Frank Moss, played the accompaniments with well merited success and with unquestionably artistic effect.

Miss Bernice Brand of San Diego sang a group of charming songs by Alice Barnett entitled: Mood, Constancy, Days That Come and Go and Drums of the Sea. She possesses a fine, flexible voice and sings with depth of emotional expression. Frank Moss created exceptional enthusiasm with his musically skill in the rendition of the Charles T. Griffes Sonata, but we heard from all sides that the composition itself is not grateful to present. We would have preferred to have Mr. Moss play some of the standard piano works which could have given the Federation delegates a higher idea of his mastery of the emotional phases of pianistic art, although the technical and academic intellectuality of his work was finely illustrated in the Griffes Sonata. Ellen Page Pressley of San Francisco delighted her hearers with the following group of songs entitled Vignettes of Italy by Winter Watts: Addio, Naples, Night Song of Amalfi, Ruins of Paestum, From a Roman Hill, Villa Serbelloni, Bellaggio, Stresa. Miss Pressley, endowed with a clear and true soprano voice and a most charming personality, won her hearers instantly and was enthusiastically hailed. Clarence Gustlin of Santa Ana played the accompaniments most effectively. Sol Cohen played three of his own violin compositions entitled Mirage,



MISS CORINNE KEEFER

Soloist First Presbyterian Church, Oakland, Pupil of Mme. Rose Relda Callicau, and Winner of San Francisco Contest of California Federation of Music Clubs for Voice

Hob Goblins and Concert Waltz, earning the well justified plaudits of his listeners. Anna Priscilla Risher's song group—(a) The Storm, (b) Sail White Dreams, (c) Little Fishing Boat and (d) Slumber Sea was very excellently interpreted by the Madrigal Octet of Los Angeles, consisting of Edith Wing Hughes, first soprano, Pearl Berry Boyd, first soprano, Thelma Benson, second soprano, Mary Teitsworth, second soprano, Ethel Gerber Loucks, first alto, Reha Rice, first alto, Letitia Williams, second alto, Cornelia Glover, second alto. The compositions are exceedingly ingenious and well constructed and contain both melody and sentiment. The ladies comprising the Madrigal Octet are well trained and skillful vocal artists whose voices blend excellently and who phrase with taste and judgment. Dr. H. J. Stewart's Legends of Yosemite were presented with adequate scenic investiture and in costume by Mrs. Lillian Birmingham and Jack Edward Hillman. Both artists bringing out the picturesqueness and the romantic spirit of the work with telling effect. Mrs. Birmingham was at her best and Mr. Hillman charmed the audience with his voice and declamatory vocal skill.

Proceedings of Friday, April 6th.

The session began at 9:30 o'clock at the Temple Theatre with Mrs. Birmingham presiding. After the reading of the minutes there was an open forum including a discussion on the question concerning the engagement of resident artists. This discussion was led by Lucille Crew Marshall and participated in by a number of prominent delegates. It resulted in the drawing up of the resolution in favor of resident artists mentioned in the beginning of this report. Miss Adelaide Trowbridge, of Los Angeles, member of the State Board of Directors of the Music Teachers' Association of California,

delivered a most interesting address on The Relationship between the Federation and the Music Teacher. As part of the time allotted to the Educational Department, Mrs. Abbie Norton Jamison, chairman of the course of study, introduced her report on the every body of the remarkable progress made during the year in this valuable department of the federation. At noon there was luncheon at Saint Ann's Inn which was attended by all visitors interested in public school music. The speakers on this occasion were: Miss Estelle Carpenter of San Francisco, Edna Trowbridge, Dora Gibson, Margaret Wickes and others. The Senior High School Glee Clubs, of the Santa Ana High School, Miss Margaret Wickes, director, made an excellent impression with their precise, well intoned and skillfully phrased rendition of The Fairy Pipers (Brewer) and June Rhapsody (Darius).

The afternoon was exclusively devoted to an entire program of school music. Mrs. Emma Bartlett, chairman of public school music, presided. The chairman introduced the report on public school music which gave an astoundingly successful account of the work accomplished by the federation in this department. The Kinder Band of South Pasadena—Miss Phoebe Ray, music supervisor of Music Elementary Schools, South Pasadena and Petite Ecole, Monterey, California, rendered three selections most effectively. Frank Wright, associate professor of public school music of the University of California, Southern Branch, gave an exceedingly instructive and enlightening address on Public School Music and its Relation to the Private School Music Teachers. The Junior High School Glee Club of Santa Ana, under the direction of Miss Edith Cornell, rendered a group of delightful selections two of which were arranged for trio by Abbie Norton Jamison, and five of which were composed by Mary Green Payson of San Diego, in a manner that revealed splendid training on the part of the director and exceptional adaptability on the part of the students.

The session of the afternoon was the orchestra of the San Diego High School under the direction of Nino Marcelli. These young musicians played Mendelssohn's Peasant Overture (Suppe), Adoration (Felix Borowsky) and Hungarian Dances 5 and 6 (Brahms) in a manner so precise in rhythm, attacks and tempi and so intelligent in phrasing that it was simply unbelievable except for the fact that it was their own cars. Mr. Marcelli is entitled to the highest praise for the work he has done with these students. They play tastefully, correctly and uniformly. It is by far the best school orchestra we have ever heard. San Diego is indeed lucky to have such an instructor as Nino Marcelli in its midst.

The Bella Musical Junior Club of the Inglewood High School, presided by Mentor Crosse with Emil Baffa and Neva Ashbier as first piano and Leora Ridley and Harold Crow at the second piano. This number was also directed by Nino Marcelli and justly aroused the prolonged enthusiasm of the audience. The San Diego High School has reason to feel exceedingly proud of the lasting impression for uniform excellence which the representatives left with the delegates of the convention.

The afternoon session closed with a program of Music in the Church. Mrs. Grace W. Mayne Mabey, chairman, presided. Mrs. Mabey is also chairman of the same department in the National Federation of Music Clubs. This much informed and very intelligent exponent of this phase of music delivered an address on the ideals for Church music of the Federation and laid stress upon the unsatisfactory condition in the churches wherein music is being shamefully neglected. Mrs. Mabey showed convincingly how necessary it is to have the best of music in the churches, and she mentioned certain churches that are doing excellent work upon the basis of the ideals of the federation. C. Albert Tufts played three organ solos: Prelude and Fugue (Krebs), Fantasia with variations (Dubois) and Toccata (Bach, G.E.) and revealed an extraordinary skill in securing the greatest artistic results from a limited instrument. His ability to express himself artistically is certainly most exceptional. Mrs. F. W. Slaugh sang Easter Morn, (Gertrude Ross) and The Lord is My Light (Clarence Gustlin) in excellent voice and with fine effect regarding the inner meaning of the two works, both by efficient composers.

Mrs. Holmes Bishop, soprano, Mrs. F. W. Slaugh, contralto, Raymond Miles, tenor, and Maurice Phillips, basso, comprising the quartet of the First Congregational Church of Santa Ana, sang several compositions for Church music of the Federation. Their vocal voices and excellent interpretation. The program was concluded by Leslie Brigham, baritone, singing several oratorio arias with a voice of splendid resonance and with fervor and clarity of diction.

The Banquet

L. E. Behymer acted as Toastmaster at the banquet. He certainly knew how to make everybody feel happy and among the delegates making brief addresses, limited to five minutes or less, were: Clarence Gustlin, who called on several members entrusted with the arrangements of the convention; special credit being due to The Santa Ana Musical Association, The Orange County Choral Union, and the convention Board—T. H. Warner, treasurer, Mrs. Ella Canjau, Mrs. Net Scott, Mrs. H. B. Snow, Miss Charlotte Dresser, Miss Edith Cornell, Miss Lela Ritter, Miss Marjorie Warner, A. H. T. Taylor, Jessie Albright, Charles Wollaston, J. A. Miller and C. W. Householder. Mrs. Charles F. Smith, chairman of the hospitality committee, received special praise for her effective work in behalf of the delegates as did also Mrs. Theo. Winigster, chairman of the decoration committee whose tasteful floral decorations at the banquet and the delightful fruit baskets in the rooms of the delegates were thoroughly appreciated. Among those who spoke at the banquet in addition to L. E. Behymer

(Continued on Page 10, Col. 1.)

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, April 10.—I spent an evening last week with Hugo Kirkchoffer whose name perhaps is more familiar than any other connected with music in Los Angeles and particularly Hollywood. His efforts with the community chorus there and in other places in Southern California has given him a publicity value but seldom attained with the general public. Plus that he is endowed with a personality that rings true and a hearty laugh that hegets confidence. We discussed the general music conditions for fifteen years back—reminded on the times when he first landed on the coast and took his first musical position with the Hollywood High School at a mighty small salary. The results he has attained have been those that come with hard work and loyalty to the public. I wish some of the many musicians now in Southern California could have been present to hear the discussion the net result of which was that we are both agreed that the professional musician, is indeed, sadly abused in Southern California in 1923.

We discussed some fine musicians known to each of us by name and by facts who are just barely eking out an existence and some of whom have been very very close to the cushion and scores of whom are in debt and never will get out. They owe the butcher the baker and the advertising man. They arrive here full of hope and thrilled with the boom talks of Southern California—sunshine and happiness. Pupils are waiting on every corner and profitable engagements are being turned down every day. Where do these false ideas spring from? Personally I think that the hope is fathered to the thought and the prospect of sunshine and flowers outweighs good judgment.

Kirkchoffer told me of writing an old friend in Cleveland just a few days previous. The old friend is thrilled with the idea of coming South and expects much. Other friends in other lines of endeavor were successful. Why not he. They could not be a demand for an accomplished musician and teacher. What Kirkchoffer wrote was to the effect that if he earned bread and butter in Cleveland, to stay there because it was extremely doubtful if he would make dry bread here. That was not lack of loyalty to Los Angeles—but the plain unvarnished truth without the glitter and the emotional appeal.

Every now and then the head lines talk about Los Angeles being the center of art and music! Absurd. Los Angeles is the center of Hickville. Our art and music attainments are ninety per cent bluff. Only a very small percentage of our population is cultured. Very few parents are paying more than a dollar a lesson for the musical education of the offspring. Some few thousands are—and some few teachers are doing well—but compare that percentage with the supposed to be million population!

The truth is there are more musicians and music teachers who have spent years of study in Europe and in our big Eastern cities—musicians whose educations costs thousands of dollars—that are struggling out a mere pittance here—than in any other spot in the world today.

What is the answer? The answer is that as long as sixty per cent of the growth here is from Iowa, Kansas, and middle west farmers—it is wrong to import artists and instructors qualified to make their living from the sons and daughters of cultured people. The musical clubs of California have a very serious situation to face in which they can be of great help. Stop insulting artists by telling them they can receive a lot of free publicity or offering them a fee less than the children would receive in a main street cabaret. We have a glut of artists—but a scarcity of appreciative managers in clubs or elsewhere. We have the musicians and they have stiff upper lips but ninety per cent of them are flat broke.

Los Angeles the center of music and art. Maybe. One brilliant young thing of that other day that Paderevski was a famous Milwaukee brewer! And there are others.

The little bird prognosticator referred to last week was right and the rain came and dampened most of the Easter Music services. The Hollywood Bowl service with the assistance of about fifty of the children and some of the choir was beautiful in its simplicity and sincerity. The crowd numbered over three thousand instead of the forty thousand who would undoubtedly have been present if the rain had only held off for a few hours. It was too damp for the musicians and their instruments although many were present. Hugo Kirkchoffer led the singing to the accompaniment of an organ. A larger crowd was present at Mt. Rubidoux near Riverside inasmuch as many left for the scene the night before and so braved the early morning showers. The Virginia Hotel Long Beach service under the direction of Madame Prindell was well attended and notwithstanding the adverse conditions was most successful.

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At the California Theatre—The same musical program was held for the second week in conjunction with the Rupert Hughes picture, "Sisters for Sale," which is proving a big attraction at the popular playhouse. Next week Managing Director Fred Miller will present an all McDowell program in tribute of the MacDowell Club of Allied Arts. Claire Forbes Crane, concert pianist, will be the guest artist and will play MacDowell's Second Concerto with the California Theater Concert Orchestra, Carl D. Ellnor, conducting.

DE LARA GRAND OPERA COMPANY

Rehearsals are progressing rapidly for the production of Il Trovatore which is to be presented on April 24th in the Grand Theatre, by the De Lara Grand Opera Company, under the direction of Manuel Sanchez De Lara, conductor.

The leading soprano role of Leonora will be sung by Dorothy Grosse, a popular dramatic soprano of South Pasadena. Miguel Laris, tenor, will sing the role of Manrico; Harry Ershoff, Russian baritone, will sing the role of Count di Luna; Billie Carson, contralto, will sing the role of Azucena; Forest Bell, basso, will sing the role of Don Fernando; May Astana, lyric soprano, will take the part of Inez, Leonora's companion. Douglas Colville will take the part of Ruiz, second tenor, and Elieck Caminker will sing the part of an old gypsy—second baritone.

Il Trovatore was given last year with great success by this company in Los Angeles and Long Beach, and is being produced again now by special request. Besides the performance at the Grand Theatre on April 24th it will be repeated in the Pasadena High School Auditorium on April 26th.

13TH CONCERT BY PHILHARMONIC ORCHESTRA

Beethoven's Fifth Symphony Thrills Large Audience—Bertha Hedler-Svedofsky and Henry Svedofsky Delight With Bach Double Concerto

BY ALFRED METZGER

We never pay a visit to Los Angeles, during the course of the regular concert season, without attending one of the symphony concerts. This time we were fortunate enough to witness a concert of the fourteenth pair which had as its orchestral feature the incomparable Fifth Symphony by Beethoven. We were pleased to find a very large house assembled and the enthusiasm was spontaneous and universal. As we have had occasion to mention several times the Philharmonic Orchestra of Los Angeles is one of the very finest organizations of its kind in the country, which means in the world, and the beauty of tone, exactitude of phrasing, consciousness of intonation and uniformity of attacks represent one of the most delightful experiences to witness. On this occasion the Fifth Symphony by Beethoven gave the artist-musicians an exceptionally fine opportunity to display their skill and musicianship.

Walter Henry Rothwell conducted with sincerity, energy and a love for his work. If the attitude of the audience may be taken as a criterion for Mr. Rothwell's ability to sound the depths of a composition then he certainly succeeded in obtaining the desired results. The applause was hearty and convincing and several recalls were justified until finally the entire orchestra had to respond to the force of the ovation. Words are feeble to describe the grandeur and beauty of this symphony. Nevertheless unless a conductor understands his duty and the orchestra is able to respond to the suggestions of the conductor, even the Fifth Symphony of Beethoven may lose much of its artistic effect.

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(b) To a Wild Rose.

(c) Second Concerto (Last Movement)

(d) Clair de Lune (Claire Forbes Crane, Pianist)

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Friday Afternoon at 3 O'clock, April 20

Saturday Evening at 8:30 O'clock, April 21

PROGRAM

Brahms Symphony No. 1, in C Minor
Debussy Prelude L'Après-midi d'un Faune
Strauss Tone Poem, "Death and Transfiguration"

On this occasion the graceful, flowing melodies and the over-recurring climaxes of magnificent regal dimensions succeeding in touching the very soul of the listeners. The ovation was indeed well justified.

There was a new work by an Italian-American entitled Symphonic Episode "Euphorion." The composer's name is Paolo Gallico and he is a former pupil of Mr. Rothwell's. There can not be any doubt regarding the fact that Mr. Gallico is a master of his craft. He understands the technical requirements of composition to the very minutest detail. His scoring is not only ingenious and individualistic, but it is wonderfully skillful in its discriminating distribution among the various groups of instruments. There are certain chords and phrases, usually found among the followers of the ultra-modern school, possibly for the simple reason that wherever tone color effect is the principal issue the originality of ideas is greatly restricted. There are certain progressions and chord effects in this modern school which every composer seems to employ, and which he is justified to employ.

In naming this work an episode Mr. Gallico chose well. It is all there is to it. Therefore the technical aspect of the composition overshadows its emotional phase, wherefore the writer does not appreciate its musical value. It is purely and simply a mathematical example of cleverly put together musical idioms, but does not contain either inspiration nor big musical thoughts. It is an episode, as already stated, and furthermore a purely technical episode. It contains the usual dissonances, cacophonies, muted effects and peculiarly shaded tone color nuances which mean nothing from an emotional sense. At times the work is ridiculously difficult and glaringly discordant. It almost seems as if the composer endeavored to write down a difficult passage just to find out whether the musicians in the orchestra are able to play it. So while Mr. Gallico is most assuredly a skillful and ingenious arranger of notes and a judge of scoring he has no soulful appreciation of real sentiments and stirring emotions. There are those naturally cold of heart who will enjoy this work while those eager to be moved will find much lacking in it.

We certainly were delighted with the performance of Bach's Double Concerto for two violins and orchestra in D minor so excellently interpreted by Bertha Fiedler-Svedorsky and Henry Svedorsky. Both artists are thoroughly competent to cope with the technical and emotional difficulties which this work calls for. It is, of course, essentially a technical work, and to add to it a depth of musicianly sympathy requires the utmost artistry of expression. That both these violinists succeeded in emphasizing both the technical and emotional aspects of the work proved that they are musicians far above the ordinary. In short they are both artists who understand the intricacies of their instruments and know how to secure the best effects with the least effort. The hearty applause accorded them by the audience was ample evidence for the success they achieved.

The concluding number of the program consisted of the Entrance of the Gods into Valhalla from The Rhinegold by Wagner. This is one of the most majestic and inspiring works composed by that giant of the music drama. The Philharmonic Orchestra responded splendidly to the demands of this occasion, and while it is possible to obtain more thrilling climaxes in this work, provided they are built up slowly and gradually permitted to accelerate in tempo, instead of being started somewhat too impetuously, still the effect was unmistakable and the precision of the performance was decidedly enjoyable. It was an excellent concert and the delegates of the California Federation of Music Clubs Convention, who were assembled on this occasion, were among the most enthusiastic and most demonstrative members of the audience. Mr. Rothwell may well feel gratified with the result of this concert.

UNIFORMS AND CRINOLINES AT RIVOLI

By Alfred Metzger

Evidently Ferris Hartman and Paul Steindorff are giving the musical public the kind of production it wants for the Rivoli Opera House is again exhibiting large audiences after a brief interval of slackening in attendance. When Johnny Comes Marching Home is one of the distinctive Tivoli successes with plenty of catchy and spirited songs alternated with witty sayings and plenty of comedy and hence the public is pleased to bestow upon this production its favor. The performance is well mounted, the chorus sings with virility and in excellent vocal condition and orchestra as well as minor

Clarence Gustlin
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rolls in his splendid hands. Paul Steindorff conducts with his old-time dash and knowledge of the score and Ferris Hartman is taking care of the stage with well-known adherence to detail and ensemble effects.

Robert Carlson in the role of General William Allen portrays the best character in his career and permits his voice to ring out with sonority and accuracy. Paul Hartman interprets the role of Felix Graham with his usual well thought-out dramatic skill. John Van sings and acts the role of Colonel John Graham in a manner to accentuate its most delightful phases. E. John Vale in the role of Major Geoffrey Martin reveals a splendid tenor voice that has been well trained and is being used by an intelligent artist. Although this role should be sung by a baritone Mr. Vale's robust tenor does not mar its artistic advantages.

George Kunkel in the role of Uncle Tom does some exceedingly clever character work. Muggins Davies is attractive, acts convincingly and effectively and dances enchantingly as Cordelia Allen. Bessie Tannehill as Mrs. Constance Pemberton adds to the ensemble of the production by reason of her intelligent acting and her discriminating vocal effort. Lillian Claser looks charmingly, sings delightfully and departs herself realistically in the role of Kate Pemberton. Other roles that are well sustained are impersonated by Walter Barnow, Alfred Courts, Josephine Welch, Etta Moran and Elfrida Steindorff.

Ferris Hartman has one of his very finest character impersonations in Jonathan Phoenix. It is evident that he has made deep study of this character. He emphasizes its pathetic as well as humorous side and is natural on both. He never fails to gain a laugh when the occasion demands and he also succeeds in accentuating the emotional side of the role. Notwithstanding the fact that the character is that of a spy, and an individual not exactly worthy of respect, Mr. Hartman's impersonation robs the part of any offensive quality it may possess. As usual the distinguished comedian earns the lion's share of the applause.

When Johnny Comes Marching Home will remain on the boards for another week when it will be followed by that exceedingly entertaining musical comedy Mme. Sherry.

MABEL RIEGELMAN TRIUMPHS IN OAKLAND

Mabel Riegelman, the distinguished prima donna soprano, was soloist at the second concert of the twenty-sixth season of the Oakland Orpheus Club which took place at the Auditorium Opera House, Oakland, on Tuesday evening, April 3, before a capacity audience. Miss Riegelman sang two groups of songs, namely: 1--(a) Nur wer die Sehnsucht kennt (Schubert), (b) Gretel (Pfitzner), (c) Vous dansez, Marquise (Lemaire), (d) Un bel di from Mme. Butterfly (Puccini). 11--(a) The Dove (Folk Song of Tuscany) (Kurt Schindler), (b) The Little Bells of Sevilla (Homer Samuels), (c) The Little Brown Owl (Wilfrid Sanderson), (d) Arietta from Romeo and Juliet (Gounod).

Miss Riegelman was in excellent voice. She sang with that spirit and vitality which forms such a splendid part of her artistic work, and she aroused her audience to the highest pitch of enthusiasm. She received numerous recalls and assurances to the first group she sang: Rain (Curran) and The Cuckoo Clock (Schofer). After the second group she sang: Minor and Major (Spross), Absent (Metcalfe) and upon special request she again sang The Cuckoo Clock. She obtained delightful effects from this latter song which brought out her individuality of style in a most emphatic degree. Altogether it was a genuine triumph which only the finest artists enjoy.

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MUSIC CLUB CONVENTION

(Continued from Page 7, Col. 3.)

and Clarence Gustlin were: Mrs. Lillian Birmingham, Mrs. Cecil Frankel, Ray C. B. Brown, Carrie Jacobs Bond, Mrs. Caroline E. Smith, Miss Antoinette Ruth Sabel, Frank H. Colby, Nino Marilli, the Metropolitan and others whose names we are not able to remember at this time. After the banquet the delegates visited the concert of the Flonzaley Quartet as guests of the Santa Ana Musical Association where they had a chance to admire the exquisite artistry of these four musicians in a program of classic compositions. Inasmuch as we shall again return to the work of the Metropolitan in San Francisco concert it is not necessary to go into details at this time.

Proceedings of Saturday, April 7.

The final day of the convention began with the session at the Temple Theatre at 9:30 a. m. with Mrs. Lillian Birmingham presiding. A number of resolutions were read including one recommending the music clubs and managers to include two artists residing in California in the next season's itinerary. Another resolution extended thanks to the press and others who assisted in making the convention such a success. Then there were resolutions dealing with certain laws regarding the educational department of the state in so far as music is concerned. All resolutions were approved without dissenting vote except one of extravagant advice by George Edwards, chairman of the publicity department, being absent Mrs. Josephine Wilson, assistant director of the department, of San Francisco, read the report which dealt with the publicity and the Bulletin of the Federation. Mr. Edwards very facetiously referred to the financial condition of the Bulletin and added that it was his greatest desire to resign from the position as editor as it would be a sure sign of its artistic deterioration.

Ray C. B. Brown, music editor of the San Francisco Chronicle, spoke intelligently and convincingly on the problem of Criticism and Publicity saying that the press agent in exaggerating the merits of artists and in claiming everyone to be the greatest in the world is gradually arousing a feeling of skepticism in the minds of the public which eventually is bound to prove injurious to artists as well as to music in general. He sponsors more moderation in the tone of advance notices and publicity campaigns and more adherence to the actual facts, instead of the system of exaggerated advice and noticeable by the actual circumstances, and a more dignified attitude of the manager toward the artist.

One of the most enjoyable phases of the convention was the singing of the choruses from the Cantata Rose Maiden by Cowen by the Broadway Department Store Chorus of Los Angeles, consisting of eighty-two members. Miss Antoinette Ruth Sabel, director of the chorus, is entitled to lavish praise for the excellent results she has attained in training inexperienced vocalists to sing accurately and artistically in four parts. It is remarkable what this energetic and truly efficient musician is able to accomplish. Her address on Industrial Music was inspiring and convincing and she certainly is doing a wonderful work in the musical development of the State.

During the afternoon the delegates enjoyed an automobile ride to Laguna Beach where the visitors were the guests of the Laguna Beach Art Association for tea and a visit to the art gallery. During the evening the delegates were the guests of the Los Angeles Philharmonic Orchestra at their regular Saturday concert which will be reviewed elsewhere in this issue.

CHALIAPIN RETURNING IN MAY

Since the unfortunate cancellation of his tour in California a short while ago, Feodor Chaliapin, the famous Russian basso, recently recovered from the effects of his attack of Laryngitis has been making music again in both the East and New York. To his credit he has placed ten operatic performances in Chicago's great Auditorium theatre, each one of which have found the available space in the huge opera house much too limited to hold the throngs that struggled to hear him. In addition to these operatic performances, Chaliapin was heard in eight recital appearances, and the same story of enormous throngs was turned away each time was the result. In New York, Chaliapin is now closing the Metropolitan Opera Company's present season in a more vivid blaze of glory than has ever attended the final operas by this institution before. Carnegie Hall and the vast Hippodrome have been far too small to hold the crowds that have assembled for his recitals. So much enthusiasm and such a large audience have been displayed by the American public, and audiences and critics alike agree unanimously that Chaliapin is the greatest vocalist of the day, if not of all time.

Manager Selby C. Oppenheimer, who returned to his patrons over \$10,000 when Chaliapin disappointed in February, has induced the famous Russian to make a special trip to the city and to appear in May to appear in this city, and because of the artists' desire to keep faith, Chaliapin has consented to sing here at the Exposition Auditorium on Sunday afternoon, May 20th, and again on Monday night, May 28th. These two recitals will be great musical events here, and Oppenheimer is being besieged with advance mail orders for the events.

ROSA RAISA AND GIACOMO RIMINI

The waning music season will bring to San Francisco as one of its closing yet most important attractions no less famous operatic stars than Rosa Raissa-Giacomo Rimini, who will be heard in two joint recitals at the Cnrran theatre on the next two Sunday afternoons of April 22nd and 29th. Both of these great singers are

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popular in San Francisco, where they are of course known best from their operatic triumphs as leading members of the Chicago Grand Opera Company. As a recitalista Raissa is considered one of the best of the opera stars. She made her debut at the Teatro Regio in Verdi's first opera, "Otello" and immediately destined her to become one of the leading singers. Raissa is an accomplished linguist, speaking fluently French, Italian, Russian, Polish, Spanish, English and German and her song programs are given in various tongues.

Rimini is an Italian, a native of Verona and was chosen by Toscanini for the title role in Verdi's Falstaff, when he conducted that opera in Milan some years ago. Critics have declared Rimini one of the most versatile of all present day concert and opera baritones, for, equipped with unusual musical intelligence, he is adept in nearly every important baritone role, and a concert singer of unusual style and brilliance.

The two Raissa-Rimini recitals in San Francisco, will be the only appearance of these stars in Northern California this season, and will be given under the management of Selby C. Oppenheimer. Programs replete with arias, songs and duets, have been arranged. The first program, that of Sunday afternoon, April 22nd, (includes the duets Squille Soavi by Denza, and the famous duo number from Donizetti's *Don Pasquale*. Mme. Raissa's numbers include the Bolero from Verdi's *Macbeth*, the Siciliani; the aria from Verdi's *Ernani*, a group of Russian songs by Arensky, Tchaikowsky, Rachmaninoff, etc., English works by Woodman, Richard Hageman, and others, while Rimini will render the Drinking Song from Hamlet, Brull's Warrior Song, the aria from Giordano's *Fedora*, and other selections. For the last concert an entirely different program will be arranged. Raissa-Rimini tickets are now on sale at Sherman, Clay & Co.

THE FLONZALEY QUARTET

The only concert to be given in San Francisco this season by the Flonzaley Quartet will bring a full house to the Rite Hall tomorrow (Sunday) afternoon. This world-famous chamber music organization belongs among the foremost ensemble combinations. This year marks the eighteenth consecutive season of the quartet as a unit and from its inception, Adolfo Betti, first violinist, Alfred Pochon, second violinist, and Iwan d'Archembeau, cellist have devoted their lives and talents to the art of chamber music. The violinist has been a member of the Flonzaley Quartet for the past five years.

Tomorrow's program is one of special interest. The first number to be played will be the quartet in G major by Arnold Bax. Bax is one of the members of the modern English school of composition of which Frank Bridge is considered the leader. Bax, Percy Grainger and Cyril Scott are of the same group. Bax was born in London in 1883 and studied at the Royal Academy of Music. He is a composer of Symphonic Poems, a ballet, several song cycles, chamber music, piano sketches and songs. The quartet to be played tomorrow is considered one of his most impressive works and the profound students who comprise the Flonzaley Quartet have expressed themselves as considering it one of the finest of modern compositions.

The majestic Beethoven Quartet in E minor, Op. 59, No. 2 will also be given tomorrow. This is one of the most important of the Beethoven "Chamber Music Family," and is accepted as the standard of the great genius of the composer. The final offering of the quartet is sketches for string quartet from the Op. 15 of Eugene Goossens, the eminent British conductor-composer, whose skilled baton is now being wielded over the London Symphony Orchestra.

Tomorrow's concert will begin at 2:45 and will positively be the only concert by the Flonzaley Quartet this season. It is given under the management of Selby C. Oppenheimer.

CONVENTIONALITIES

A Few Interesting Paragraphs of a Personal Nature Gathered at the Fifth Annual Convention of the California Federation of Music Clubs.

Clarence Gustlin—Vice President of the California Federation of Music Clubs and President of the Santa Ana Musical Association, who surely did not observe the eight hour day during the course of the convention. If ever there was a busy individual it was Mr. Gustlin. And the most remarkable thing of all was that he never lost any of his good nature, his kindness, his will to help everybody, his generosity and his almost unbelievable patience. If there is any such thing as a genius among those who are hosts of the Mr. Gustlin is such a genius. He surely deserves the European trip which he is about to make and we wish him all sorts of luck, a pleasant journey and a real rest.

Mrs. Lillian Birmingham was a very faithful and loyal as well as industrious presiding officer. She was always on time, saw that the program went along with precision and despatch and left no important matters unfinished. She took a special interest in the discussion referring

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to the recognition of resident artists, and these artists have to thank her for most of the energy responsible for the passage of the resolution putting the California artists on the musical map.

Mrs. Josephine Wilson in her introductory remarks prior to reading the official report of George Edwards the chairman of publicity, paid such enthusiastic compliments to the newspaper profession that both our good friend Ray C. B. Brown and ourselves could not help blushing. The best thing of Mrs. Wilson's admiration for newspaper people is the fact that she is sincere for she married a newspaper man.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Who wrote the "Light of Asia?"—H. W. Dndley Buck.
2. What is a bariloage?—E. S. Bariloage is a French word which means variegation, medley of colors, motley. It is therefore applied to a musical medley. Another use of the word in music is to signify a passage for the violin, etc., in which the open strings are more especially used.
3. Should a young child's practice be supervised or is it better to leave him to practice alone?—H. F. H. Mark Hambourg says that no child should be left to practice by himself. I think that is good advice though for the majority of parents it is impractical. I suppose most children are left to do their practicing by themselves because they have no one to supervise them. The ideal condition is for the child to have a parent or guardian who is musically educated and capable of directing the practice, and many shining lights in music were fostered under such a condition. Mark Hambourg himself is a case in point, and no doubt his own experience is responsible for his unqualified assertion. But the majority of children studying music do not have such advantage. If the child sees the teacher frequently, say three or four times a week, certainly not less than twice, he may be trusted to do his practicing alone. However, if it is possible for him to have some one with him, I think it is better than to leave him to himself.
4. Please mention a good book of Octave Studies for the Piano, interesting and of medium grade.—R. G. Carl Preyer: Twenty Progressive Octave Studies, Op. 30.
5. Will you kindly tell me how one can become a member of the Musicians Club? Also where do they meet and how often? What are the dues?—M. L. Send for application to the President, Vincent Arrillaga, 235 Jackson Street. The club rooms are at 533 Sutter Street; they have a luncheon every Wednesday and a dinner once a month. The dues are \$3.00 a quarter. Only men are eligible to membership though concerts and dinners are given to which ladies are invited.

ALCAZAR THEATRE

Public demand is responsible for the announcement by Thomas Wilkes that Allan Pollock will continue for a third and positively last week in his tremendously powerful play, "A Bill of Divorcement," beginning with the matinee Sunday, April 15th.

This world discussed production is being presented in San Francisco in a manner which has won the enthusiastic approval of all the critics. It is being staged here in such a manner as to make it certain that it is in every way the equal of the New York presentation.

Pollock plays his original characterization of Hilary Fairfield. It is a strong role, difficult and requiring the utmost acting effort. It is masterfully portrayed by the star, and similarly the supporting characterizations are assumed in fine fashion.

Nana Bryant is clever emotionally and so rises to the prominent role of Margaret Fairfield with unusual naturalness. Mary Duacan, new to the Alcazar, assumes the part of Sydney in a delightful way and her reception has been bound to that only of Pollock himself. Every member of the company has been carefully chosen and the scenic features are perfect in their realism.

The Alcazar has been enjoying good patronage with the Pollock production and it will be gratifying to the public to know that it has been extended for a third week.

MUSICAL EVENTS MILLS COLLEGE

The calendar of Mills College is filled with music dates for April and May, three of them being given in connection with the Alameda County Music Week celebration.

For Thursday evening, April 12, Miss Catherine Urner and her class in Vocal Music have sent out cards announcing a Vocal Recital and Reception at 8:15 in Alumnae Hall.

The following Thursday, April 19, the Mills College Trio will give a concert in Lissner Hall. The members of the trio are Miss Frances Kellogg, a senior majoring in music, who is at the piano, and the Misses Karolina and Mary Jump, who plays the cello and the violin. The proceeds of this concert will be added to the Million Dollar Endowment Fund for Teachers' Salaries.

Monday, April 23, Miss Catherine Urner, vocalist, and Mr. William Larain, violinist, both members of the Music faculty at Mills College, will give a public concert in the ballroom of the Fairmont Hotel.

The three events scheduled for Music Week include a concert of original compositions, May 4, ballroom of Hotel Oakland, an evening of interpretations of classical composers, Lissner Hall, Mills College Campus, Saturday, May 5, and an organ concert, Sunday evening, May 6, by William W. Carruth.

The program for May 4 will be given by students in the Theory of Music and that on May 5 by the students in practical music.

Luther B. Marchant is chairman of the Mills music department which includes the following teachers: Edward F. Schneider, Frederick M. Biggerstaff, William J. McCoy, William W. Carruth, Arthur Weiss, William F. Larain, Catherine Urner, Alice C. Bumbaugh, Connell Keefer, Lauretta V. Sweesy, Elizabeth Richardson.

Vocal Recital, by Pupils of Catherine Urner, Alumnae Hall, Mills College, Thursday, April 12th. (a) Chanson, "The Gateway of Ispanan (Arthur Foote) The Class; (a) Plaisir d'Amour (Martinielli); (b) But Lately in Dance (Arensky); (c) Pilgrim's Song (Tschalkowsky); Mildred Butler; (d) Her Rose (Whitney Coomes); (e) Songs My Mother Taught Me (Dvorak); Marion Sunday; (c) Chanson de Florian (Goddard); Lenore Glen; (d) Snow (Sigurd Lie); Ethel Dawson; (a) Stars With Little Golden Sandals (Franz); Elizabeth Smith; (b) Se tu N'ami (Pergolesi); Edythe Guherson; (c) "Nymph of the Moon (Von Flieitz); (d) Un Pajarito—Spanish Song of California (arranged by Gertrude Ross); Vilas Derr; (e) Elegie (Massenet); Jean Worthington; (b) Farewell (Franz); Helen Wall; (c) Duna (Josephine McGill); Mary Chad-Jack; (d) The Banjo Song (Sidney Welsh); Rose Dorn; (a) Nemo (Ganz); (b) Little David Play On Your Harp

(Grant-Schaffer); Ione Hallock; (c) Thou Art So Like a Flower (Chadwick); Corinne Costin; (d) Chanson Triste (Duparc); Ruth Chapman; (c) Der Rlag (Schumann); Helen Weimar; (a) My Lovely Celia (Old English); (b) Gial Sole dal Gange (Scarlatti); Nathalie Wollin; (c) O del mio dolce ardor (Gluck); (d) The Shepherd Lehl (Rimsky-Korsakoff); (e) Aria Habenera (From Carmen) (Bizet); Ono Grinwood; Chorus—The Hamadryads (McCoy); The Class.

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| Capital Actually Paid Up..... | 1,000,000.00 |
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LOS ANGELES MUSICAL REVIEW SEE PAGES 8 AND 9

Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 3

SAN FRANCISCO, SATURDAY, APRIL 21, 1923

PRICE 10 CENTS

BRILLIANT GRAND OPERA SEASON ASSURED

Enthusiastic Meeting at St. Francis Hotel Results in Pledges by Prominent Music Patrons to Guarantee Expenses of San Francisco Operatic Season by Means of Disposing of Twenty-Five Four Dollar Tickets to Seven Hundred Opera Enthusiasts in the Bay Region—Resident Artists to Appear

BY ALFRED METZGER

If the enthusiasm and co-operative spirit that prevailed at the luncheon given at the St. Francis Hotel Italian Ballroom on Wednesday noon, April 4th is any criterion by which to judge the success of the grand opera season to be given by the San Francisco Grand Opera Association at the Civic Auditorium next September, the Pacific Coast Musical Review does not hesitate for a moment to predict that the season will be one of the most artistic and financially most successful ever presented in this city. The writer was indeed most gratified to note among nearly two hundred people in attendance prominent social patrons of music as well as many of the leaders from the rank and file. This is positive evidence that the musical public is united in its purpose to make this season a brilliant success from every possible angle.

We thoroughly enjoyed the address of Milton Esberg whose confidence in the outcome of the enterprise was well justified by the plans that were presented later on. Mr. Esberg is one of the most substantial, most reliable and most sincere patrons of music that San Francisco has reason to feel proud to count among its residents, and his confident talk helped not a little to concentrate the energy and enthusiasm of those assembled. Another dynamic force in this splendid undertaking is Timothy Healy, a prominent attorney who is sacrificing some of his valuable time to make this operatic organization a lasting success. Mr. Healy's address breathed the spirit of enthusiasm and assurance and proved beyond a doubt that he is the right man in the right place. His enthusiasm proved contagious and the hearty applause that punctuated the conclusion of his speech was ample evidence for the confidence his hearers repose in him.

Of course, the address of the event was that of Gaetano Merola. We know of no artist or musician in general who possesses the business instinct, the consciousness of expression, the courage of his conviction and the absolute unselfishness and pride in his art that Merola possesses. His explanations of the enterprise were so lucid, his faith in the musical loyalty of San Francisco so profound, his belief in the feasibility of the financial success of the institution so plain that everyone felt in sympathy with his enthusiasm and pledged himself to support him to the utmost extent of his or her capacity. Mr. Merola, the artistic spirit of the enterprise, explained the purpose of this opera season in terms of which the following is a brief resume:

"Although I have directed opera in the most important music centers in Italy, France, England and America, I have never been in any place where there are so many naturally beautiful voices as there are in San Francisco. I may safely say that ninety-five per cent of an operatic organization could be found right here in California. For this reason the organization of a San Francisco Opera Company is only a logical recognition of the exceptional talent to be obtained here. Among those who place San Francisco in the artistic proficiency I am called a dreamer. I plead guilty to the charge. The opera season I gave at Stanford University last year was the realization of one of my dreams. I was told that I was an excel-

lent conductor and artist, but not a business man, because the income was somewhat below the expenses. If I had been less of a dreamer and artist and the income had been greater than the expense I would have been hailed as a great business man.

"This time a number of good friends and music enthusiasts have taken the responsibility of the business portion of the enterprise from my shoulders. I shall be enabled to fulfill the realization of my

ists to accept engagements with the San Francisco Grand Opera Association: Beniamini Gigli, leading tenor of the Metropolitan Opera Co., New York, who will appear for the first time in the Pacific West on this occasion; Giovanni Martinelli, leading tenor of the Metropolitan Opera Co., New York, who created a sensation at Stanford University last season and who will have an opportunity to further distinguish himself.

"Armando Tokatyan, a young tenor from South America, one of the members of the Metropolitan Opera Co. of New York, who will appear for the first time on the Pacific Coast; Giordano Paltrinieri, another tenor from the Metropolitan Opera House, who was heard here to great advantage with the Scotti Opera Company; Giuseppe de Luca, one of the most distinguished baritones ever creating a lasting impression at the Metropolitan Opera House, whose Rigoletto is specially admirable; Gandolfi, a baritone highly recommended by one in whose judgment I repose the utmost confidence, who has recently created a sensation at

San Francisco, having sung here both with the San Carlo Opera Co. and Scotti, but having recently scored such successes at the Metropolitan Opera House that she may easily be mentioned among the greatest artists of the day in opera; Bianca Saraya, the excellent dramatic soprano who made such an excellent impression at Stanford University last year and who is singing this year at Ravinia Park and who will be among the Metropolitan forces next season. (Mr. Merola announced the fact of Saraya's addition to the Metropolitan forces as being a secret at that time, but now the news is evidently pretty well known). San Francisco people will be specially gratified to hear that Doria Fernanda, who recently signed a contract with the Chicago Opera Association, will be a member of this company. In addition to these I am negotiating with another artist of reputation whose name I shall not announce until I receive confirmation of her ability to accept the offer.

"The repertoire will include the following operas: Boito's Mefistofele with Gigli and Didur; (there is no record of this opera ever being presented in San Francisco before in its entirety); Andrea Chénier by Giordano; Trilby—I Tahrero, Suor Angelica and Gian Schicchi by Puccini. This will be the first time Puccini's three one-act operas will be heard in San Francisco. Additional operas will be selected from a repertoire including Manon Lescaut, Mme. Butterfly, La Bohème, Rigoletto, Aida and Pagliacci.

"We have evolved plans by means of which we shall be able to remodel the Civic Auditorium in a manner to reduce acoustic faults to a minimum and improve the seats by means of raising them like they are in a regular theatre. Our prices will be within the reach of all. There will be seats for one dollar and up to four dollars, no higher. The four-dollar seats will be practically disposed of to those who pledge themselves to buy \$100 worth of tickets. The arrangement will be such that anyone will be able to see and hear from every part of the house. The boxes will be placed along each side of the auditorium. We shall engage the San Francisco Symphony Orchestra and a chorus of 150 voices from this city. The minor roles will also be sung by resident artists. We shall prove that there is ample talent in and about San Francisco that only awaits an opportunity to obtain adequate training and experience to prove itself capable to vie with artists of distinction."

Mr. Merola will be assisted by Wilfred Pelletier, assistant conductor from the Metropolitan Opera House; Arturo Casaglia, chorus master; Natale Corossio, ballet master, and Armando Agnini, stage manager. The latter will come here from New York five weeks before the opening of the season to prepare the productions and train the singers in the minor roles. The headquarters of the San Francisco Opera Association are located at 457 Phelan Building and among those identified with the original organization plans are: Mrs. Marcus Koshland, Mrs. M. C. Sloss, Mrs. M. C. Porter, Mr. and Mrs. Timothy Healy, Mrs. Ernest Simpson, Alfred Hertz, Lawrence W. Harris, Charles K. Field, Gaetano Merola, Milton H. Esberg, A. W. Widenham, Selby C. Oppenheimer and others.

Special appointed committees are now at work disposing of the seat allotments amounting to \$100 worth of \$4 seats per person among 700 people. \$20,000 had already been pledged before the above named luncheon and by the time this paper will reach our readers it is safe to say that nearly one half of the required amount will have been pledged. The enthusiasm of those attending this luncheon was genuine and contagious, and we do not doubt for one moment that it will quickly spread throughout the entire community.



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dreams and artistic principles and leave the business details in the hands of others. It is, after all, the best way, for it enables me to concentrate my energy upon the artistic side of the enterprise which will prove to San Francisco opera lovers that this city can give as fine opera as any city in the world, including New York, Paris, London or Berlin. To prove my contention I need only say that I have secured the consent of the following art-

the Royal Opera in Madrid, who will come specially to San Francisco from Europe to join this organization; Adamo Didur, one of the finest basses in opera and a member of the Metropolitan Opera Co.; Louis D'Angelo, basso, who was heard here with much pleasure as a member of the Scotti Opera Company.

"Among the prima donne we shall have above all Quenna Mario, a disciple of Marcella Sembrich, who is not a stranger



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TWENTY-SECOND YEAR

LET US CO-OPERATE

The Pacific Coast Musical Review is now in its twenty-second year of continuous existence. It has been founded and conducted upon a basis of accomplishing the greatest amount of good for musical progress on the Pacific Coast. The writer when assuming the editorship of this publication had no idea of establishing what is known as a money-making enterprise. To say that he was right in his assumption will be easily understood by anyone familiar with the musical conditions in the Bay Cities. But he did accomplish something or the good of the musical profession and public during the twenty-two years of editing and publishing this journal. We have persistently hammered away at these principal policies which we have set ourselves to successfully defend: Keeping the musical profession out of the clutches of grasping politicians who always seek ways and means to secure jobs by taxing somebody or something; Seeing to it that California has a chance to encourage first class symphony orchestras under adequate leadership; Assisting in the establishment of an adequate State Music Teachers' Association; Assisting in the maintenance of a proper California Federation of Music Clubs; Fighting the difficult and up-hill battle shoulder to shoulder with the resident artist; Getting recognition for California composers and teachers; Finding means and ways to erect an adequate concert hall and musicians' building; Finding ways and means to reduce the evil of charlatanism in the profession; Giving support to movements tending to secure for San Francisco an Opera House and Opera Company worthy of its musical standing; Giving correct reports of the remarkable musical achievements of California and its principal cities.

The writer used to report musical events for daily papers in San Francisco. He left one of these to establish this journal, because one of the managers would not permit him to edit a music page. It was then contended by the business managers of daily papers that there was no money in the musical profession, hence there was no use publishing a music page. Today our daily papers have not only regular music pages, but some of them are so greedy that they endeavor to urge our advertisers to leave us and use their columns instead, after we had given twenty-two years of our life to convince the daily papers that there is not only money but influence in catering to the musical profession. It is but natural that in endeavoring to fulfill our duty toward the musical public and the musical profession, in trying to solve the numerous problems that confronted us in California we have occasionally neglected the

individual side of our policy. That is to say we have not always been able to extend to the profession, which so generously stood by us, that service to which it was entitled. This was due to the fact that the paper was not sufficiently large to give us the necessary space for all our plans. San Francisco and the bay cities are perfectly able to support a paper thoroughly capable to attend to matters of general concern as well as adequately give individual service IF THE ENTIRE MUSICAL PROFESSION AND PUBLIC WOULD CO-OPERATE WITH US.

We feel that we have done all there is humanly possible to accomplish in the twenty-two years wherein we have been active in musical journalism. Whether we receive credit for it or not we feel confident that we have victoriously finished some of the fights we have fought in behalf of the musical profession and public. We know that we have never regarded the financial support in any other light but to give the people the best that is in us and utilize the money to publish as good a journal as could be done under the circumstances. We feel that we have done our duty and that our work is finished as far as the publication of a journal of this limited size is concerned. There is nothing that could keep us any longer in San Francisco or vicinity, unless we are enabled to continue in our efforts in behalf of music and musicians in the bay region upon a larger scale than has hitherto been permitted us to do.

We have permission to take our readers into our confidence to this extent that we have been offered a very lucrative position elsewhere in this State and an opportunity to dispose of our interest in this paper. The offer is so flattering that we hesitated to refuse its acceptance off-hand. We asked permission to think the matter over for a period of three or four months, and if at that time we still should feel inclined to accept we would do so. Inasmuch as it is not necessary to enter upon our new duties until October 1st of this year such time limit for either acceptance or rejection of the offer was allowed us. We thoroughly believe that the bay region and the rest of California can support a weekly music journal containing from twenty to twenty-four pages. But if the musical profession and public feels that it does not wish to support such a journal, we feel our work in this vicinity is finished and the appeal made to us to assist in building up certain other sections of the Coast should not go by unheeded on our part. Before we make a definite decision therefore we wish to discover whether we are needed in this vicinity any longer.

The fight in the interests of the resident artist is not finished by any means. Only the preliminary skirmishes have been won. There is still another fight we intend to begin, namely, for recognition of our ABLE CALIFORNIA TEACHERS. We think it is absolutely silly to go East or to Europe before a pupil is thoroughly ready for such a trip. Furthermore most of the so-called master classes by teachers who reside here transiently are of no value to most of the pupils who take advantage of such classes, for it is impossible to learn anything in so brief a time. We have here a great fight before us. The opera venture which is now being launched with Gaetano Merola at the head requires considerable co-operation and enthusiastic support before it has come to a successful conclusion. The problem of efficient musical instruction is still one that needs continuous watching and stimulating. Indeed, there are many problems to be solved in California which a music journal of adequate size and influence can assist in launching and attaining. Among these belongs the establishment of a concert hall and musicians' building.

Now, we have this proposition to make. The Pacific Coast Musical Review feels that it is wanted by the great majority of unselfish and broad minded members of the profession and also the musical public. It is true there are people who don't like us and who would be happy to see us leave. But upon investigation we find that all our "enemies" are such because of personal griev-

ances that have nothing whatever to do with our attitude toward public matters. Either we have said something they didn't like, or we have offended a friend, or we have forgotten to make mention of one of their concerts, or we have done something they personally didn't like. We have not discovered ONE INSTANCE so far when such unfriendly attitude was ascribed to any opposition to some of the big problems we have been discussing in these columns.

There has been, however, a just grievance on the part of some of our best friends and supporters. We have not been able of late to extend to our patrons that service which they are entitled to. To give such service regularly we need a bigger paper. This journal should contain weekly an entire page of special articles on important musical subjects. The editorial page should always contain a page of discussions. We should have one page of European, one page of Eastern and one page of brief Pacific Coast news items. We should have a page of Studio News every week. We should have a page of interesting items concerning resident artists and their work. And last but not least we should publish at least one article a week from the pen of a distinguished artist.

Now, all of this is possible with a paper of from twenty to twenty-four pages. And we can publish such a weekly paper, if we can add THREE THOUSAND more subscribers to our subscription list and TWO HUNDRED more advertisers to our advertising pages. Since there are in this vicinity 3000 teachers, 30,000 pupils, 50,000 people attending symphony, chamber music, and other concerts and opera performances and hundreds of public school music teachers we feel that the percentage of additional support we need is so small that it is not impossible to secure it, provided the profession and public is sufficiently interested to have a REAL music journal. In subsequent issues we shall outline a campaign to begin with our first issue in May and continue for three or four months. If we find that our services are wanted we shall stay here, although financially we could not hope to equal the income that is promised us elsewhere. If we find that we are not wanted any longer, there is no use devoting the rest of our life to a hopeless cause.

ALFRED METZGER.

Miss Lesta Andrews has been winning laurels in musical and concert work the bay with her lovely contralto voice and artistic portrayal of lyric and dramatic songs and arias. Miss Sadie Carey is here from Honolulu studying singing with H. B. Pasmore. She made a very successful appearance at the Greek Theatre last season. Mr. Kany is a U. C. student. He has studied in Vienna and is continuing with Mr. Pasmore with enthusiasm for the "system."

LOS ANGELES NEWS

The Ebell Club gave a musical program on March 19th on which were presented Laura Reed Yaggy, violinist; Alice Forsythe Mosher, soprano; Mrs. Guy Bush, pianist. Illustrating the study of Russian music, Thursday afternoon, the 22nd inst., Flora Myers Engell will give songs by Rachmaninoff and Blechman, Mrs. W. A. Mabey will sing compositions of Rimsky-Korsakoff and Gretchaninoff, Dr. Alexis Kall will lecture with authority on this subject, since before his two years' residence here he was founder and head of the People's Conservatoire of Petrograd.

Margaret Rose Sheet, pianiste, provided the music for the Hermosa Beach Woman's Club at a meeting of March 12th.

Hans S. Linne has sent word to his fellow members of the Sanuit Club the Oslo opera. Venus in Silk, will receive its first presentation in Berlin, March 28th. Linne was a former musical conductor in this city, but went abroad for wider recognition.

Constance Balfour, Harold Proctor, Edward Smythe, Mlle. Clara End Deeds were soloists at the musicale given by the British Opera Club on March 20th. Caroline M. Hermann directed her orchestra in a group of old English airs.

Mischa Levitzky met with such success in his piano solo at the recent Symphony concert that he decided to return for a recital program. He was presented March 21st in the Philharmonic Auditorium, and played selections from Brahms, Liszt, Beethoven, Schumann, Chopin and Rubinstein.

Dudley Bernays, baritone, accompanied by Edwin Thiney, sang for the Wednesday Morning Club at its last meeting.

THE FLONZALEY QUARTET

Last Sunday afternoon Scottish Rite Hall was the scene of a memorable musical event. The Flonzaley Quartet gave its only San Francisco recital this season. The name Flonzaley stands for the premier string quartet; its inception and age give it such place. It is one of the wonders of contemporary musical affairs. A moment's consideration of the origin and career of the organization makes one realize the wonder of it. You would say it is impossible to find four men in the world who are willing to submerge their personalities and forget their personal interests as absolutely as is required of them to devote their whole time and energy to quartet playing. Yet this seemingly impossible thing is a reality in the Flonzaleys. These four men, Messrs. Betti, Fochon, Bailly, and d'Archembeau, do nothing but play together. They do not play in any other organizations nor do they play as soloists. They are a quadrality—a four-in-one. And they have been at it for eighteen years! To be exact, it must be said that the original violist was replaced five years ago by Mr. Bailly. When you consider the complexity of human nature, the demands modern life makes upon us as individuals, and the inscrutable action and reaction of the thing called temperament, with which musicians of all people are supposed to be abundantly endowed, you must acknowledge this eighteen year old organization to be one of the wonders of the world.

The performance of the Flonzaleys completely fulfills what is expected of such a unique organization. They play as one man. The quality of tone is absolutely homogeneous, the balance is perfect, and the theme or melody, whether given upon this or another of the four instruments, always floats out with the exact force needed to give it proper expression. The precision is perfect; the pulsing and flexibility of rhythm are done with absolute agreement.

The afternoon's program was very interesting. It began with the quartet of Arnold Bax. This work consisting of but three movements instead of the usual four, is of the modern English School. Its San Francisco hearers found it good for it was played loudly and long and the performers were recalled half a dozen times on it. It is called Quartet in G major, and can justly claim that tonality; for, in spite of intricate tonal excursions, it gives the impression of that key. Many modern works give no impression of tonality whatever. The outstanding feature of this composition is rhythm. The first and last movements are particularly imbued with exhilarating swing. The middle movement, a Lento, is broadly melodious and quaint in its style.

The second number on the program was the second Razoumowsky Quartet of Beethoven. This work of the master's so-called second period, shows him in his full maturity. It impresses with its power and mastery. The reading which the Flonzaleys gave it left nothing to be desired. It was a great performance of a great work. The audience recalled the performers over and over again until they responded with a Scherzo by Mendelssohn as an encore—a delicious and piquant performance.

The last number on the program was another sample of contemporary English music, two sketches by Eugene Goossens. These sketches are music pictures. The first one, entitled "By the Tarn," is just what the name signifies. You are standing by a pool; you look into its depths and see the sedge and reeds that surround it. The picture is presented by means of tones instead of with pencil or brush. A curious dreamy accompaniment made out of a third of the "cello and later made in the first violin. There is a suave and Debussy-like melody. The second sketch, entitled "Jack o' Lantern," might be called a moving picture. Again we are looking upon a pool or a marsh. "Vaporous night approaches." The glitter and flitter of ignis fatuus dances over the scene. The music painter has the advantage of the brush painter in that he can give actual movement to his dancing fire.

The recital was so well received that the players were recalled again and again, and added three more encores after the completion of the program.

KARL RACKLE.

NEW YORK HAILS JACOBI AS COMPOSER

Of keen interest to the readers of the West, is, I am sure, the news that the composer of Frederick Jacobi's symphonic poem, the Eve of St. Agnes, it had been heard here a short while ago, under Artur Bodansky, at two Carnegie Hall concerts, and was directed this time by Dirk Foch, who has been the leader of the City Symphony, which has just given its first successful season of orchestral concerts. It had been scheduled for an earlier performance, but the fact of its performance in San Francisco, prevented, and the score fortunately arrived before the end of the season. It was very well received by a large audience, and is one of the few newer works to get a deserved rehearing. Critical comment was most interesting, and among some of the things which the various commentaries were given to the playing of Frederick Jacobi's St. Agnes, demanding the composer to acknowledge the applause. "In the Tribune one read: 'It proved interesting then (referring to the previous performances) and so proved again, and it was faithful to its subject.' The Evening Telegram thought it had met the mark, and built on a slender foundation that the music of younger Americans." Deems Taylor, in the World, commented, especially on the clarity of the music, and on its faithfulness to the poem. The different divisions were easily discernible, and it is "well built, excellently scored, reaching a climax, though rather Straussian in its sonority, is none the less effective." ROSALIE HOUSMAN.

SAN JOSE MUSICAL REVIEW

By Elita Huggins
1605 The Alameda, San Jose, Calif.
Telephone San Jose 1581

SAN JOSE, April 17, 1923.

The London String Quartet gave a recital Friday evening, April 13th, at the State Teachers' College, under the management of Jessica Colbert in the 1922-1923 concert course. This is the quartet's second visit to San Jose, they having played here in December of 1921. A large and appreciative audience greeted them. The quartet is made up of James Levey, first violin, who is temporarily being replaced by Arthur Beckwith from London during his illness; Thomas W. Petre, second violin; H. Waldo-Warner, viola; C. Warwick-Evans, cello. Following is the program presented: Beethoven's Quartet in A major, op. 18, No. 5; Fairy Suite, The Pixie Ring Op. 23 (H. Waldo-Warner, the viola player); Three recall numbers were given, arrangements by Frank Bridge of two old English songs, Sally in Our Alley, Cherry Ripe, and for the finale a movement from the Peter Pan suite, by H. Walford Davies. A most enjoyable evening.

Mischa Levitzki, the eminent young pianist, was the guest of Grover T. Bacon, resident manager of Kohler & Chase, on Saturday. He edited a small audience with an impromptu program, playing a group which included a Chopin Ballade, Op. 47, Valse Humoresque, Op. 12 (Stojowski), and several of his own compositions. After he had finished playing these numbers, he had them immediately re-enacted on the Ampico, from rolls he had previously made, giving him an opportunity to criticize his own work. Mr. Levitzki, together with Messrs. George Q. Chase and Leon M. Lang, of San Francisco, were lunching with Mr. Bacon, after which the trio departed for Del Monte where Levitzki plans remaining for a short time. He expressed great admiration for California and for the Santa Clara Valley. "If my work permitted it," he said, "I should make my home in California."

The San Jose Music Study Club met at the home of Mrs. Stanley Hiller on the morning of Wednesday, April 11th. After a business session the program was presented by Mrs. Stanley Hiller, pianiste, and Mrs. J. Elmer Morrish, soprano. The program was opened with a group of compositions written for the harp/chord: Gavotte from the G major suite, Le Tambourin (Jean Philippe Rameau) and Scarlatti's A Major Sonata. Mrs. Morrish then gave a group of three songs consisting of He Ye In Love With April-tide (Ward-Stephens), Day Is Gone, (Margaret Lang), Spring Song (Arthur Hyde), after which Mrs. Hiller played Schumann's Papillon.

Owing to the serious illness of Thomas Vincent Cator, composer of the score of The Beggar of Bagdad, which was to have been given its premiere here on the 25th and 26th of this month, the production of the opera at this time has had to be postponed according to Perry Newberry, author of the libretto. Mr. Newberry has been coaching the cast of local people for several weeks, and said that while the dramatic rehearsals have been progressing satisfactorily, the music has been at a standstill, due to Mr. Cator's illness, and as there is no prospect of his being able to direct rehearsals of the singers in the music style, quite refreshing and different from the usual type of organ playing. He gave a program varying from Bach to Debussy. Mr. Shearer has much intelligence and an excellent repertoire. Her voice is a pleasing one and both artists bring attractive personalities in their work.

Mr. and Mrs. J. H. Shearer, late of Buffalo, N. Y., on the evening of Monday, April 9th, gave, at the Santa Cruz Congregational Church, an organ and soprano recital of more than usual interest. Mr. Shearer, who is a Scotchman, is an Associate of the Royal College of Organists, and a pupil of Widor. He has occupied excellent positions in Montreal and in the United States but has decided to give his time to recital work. As a recitalist, he has a style, quite refreshing and different from the usual type of organ playing. He gave a program varying from Bach to Debussy. Mr. Shearer has much intelligence and an excellent repertoire. Her voice is a pleasing one and both artists bring attractive personalities in their work.

The Lyceum Club of Santa Cruz, which has recently finished its winter course of concerts, is negotiating with the most prominent impresarios of San Francisco for attractions for the season, 1923-24. The club is determined to get the best for the music lovers of the town. Jessie Christian, coloratura soprano, and Thurlow Lileurance, composer of Indian music, were both on the recent course.

The American Guild of Organists is to present LeRoy V. Brant, organist, assisted by Mrs. LeRoy V. Brant, mezzo-soprano, and Miss Alice Hitchcock, accompanist. In recital at the First Methodist Church in San Jose, on Monday evening, April 23rd. The recital is to be given for the benefit of the convention fund of the Guild, it being the desire of the San Jose members to send a delegate to the convention of organists to be held in southern California late in July. Among the numbers to be heard in the program of the evening will be the great G minor fugue of Bach; the Suite in G minor by Beethoven; the Prelude to the minor Mass by Widor, together with lighter numbers. Mrs. Brant will

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render Brahms' Sapphic Ode, numbers of Grieg, German and other notable composers. The artists of the evening are all from The Institute of Music of San Jose, where Mrs. Brant is voice teacher, Miss Hitchcock the accompanist, and Mr. Brant, teacher of piano, organ and is also director. Mr. Brant is organist for the Trinity Episcopal Church, the Scottish Rite Temple, the Friendship Mason Lodge, all of San Jose, and is regent of the San Jose sub-chapter of the organists guild, and has been connected in many ways with the musical growth of the city.

Miss Marie Mace, teacher of music in the sixth, seventh and eighth grades at the Campbell grammar school, recently directed a music festival in that school. Miss Mace is a student of public school music at The Institute of Music.

The Santa Clara County Music Teachers' Association held its regular monthly meeting on Tuesday evening, April 10th, at Sherman, Clay & Co.'s new home on South First Street. The Music Teachers' convention to be held here in July was the all-absorbing topic of the meeting, after which a most interesting violin program was given by Niccolò De Lorenzo and Benjamin F. King, playing Bach's Double Concerto for two violins, with Mrs. Benjamin King at the piano. Mr. De Lorenzo followed this with a Bach number without piano accompaniment: a fugue of the First Sonata for violin alone.

Miss Lucille Fox, soprano, sang a group of songs at the meeting of the American Association of University Women, Saturday afternoon, April 14th at the home of Mrs. Wilmer J. Gross. Following is the program presented: I Know Where I'm Goin' (Antrini), Wind and Rye (Logers), The Dairy Maids (La Forge), Silver (Victor Harris), by the Fountains (Ware), The Naughty Little Clock (De Koven). Miss Bernice Rose was the accompanist.

The Nevin Club met at the studio of Miss Iva Brown, Monday evening, April 9th. The program was intended for a strictly Nevin one, but several requests were played until four extra numbers were added. A brief biography of Nevin was given, after which the following program was well interpreted: (a) Narcissus; (b) Rosary, Alma Reed; Barchetta, Anita Seeman; From quite, A Day in Venice, (c) Davis; (d) Gondoliers; (e) Love Song, (d) Good-Night, Hazel Golden; Notturno, Miss Brown; (a) Danse Negre (Scott), (b) Juba Dance (Dett), (c) Valse C Minor (Chopin), Valse G (Chopin).

A delegation of members of the DeMolay band played in San Francisco, Saturday night at ceremonial of the order. They were directed by Edward Tower, head of the band department of The Institute of Music.

SCHMITZ-GAUTHIER RECITAL

Two distinguished French artists, E. Robert Schmitz, brilliant young pianist, and Mme. Eva Gauthier, gifted French Canadian mezzo-soprano, will give a joint recital at the Columbia Theatre Sunday afternoon, April 29, at 2:30, for the benefit of the American Field Service Fellowships for French Universities. It is a singularly appropriate thing that the Franco-American Musical Society, with which both Mr. Schmitz and Mme. Gauthier are affiliated, should be one of the first organizations to sponsor the cause of the American Field Service Fellowships for French Universities, for one of the aims of this society is the establishment of a better musical relationship between France and America, expressed through the American Music Library which it maintains in Paris at 15 Boulevard des Italiens, where foreign conductors may obtain American scores, which had hitherto been unavailable, or too expensive to permit purchase in quantity.

Schmitz is known to music lovers of San Francisco by reason of his appearance here two years ago with the symphony orchestra, when the brilliance of his performance took musical circles by storm and resulted in his returning to the city a few weeks later to give two more recitals. During the war, Schmitz served as a captain of infantry, and received the French war cross for gallantry in action. Mme. Gauthier, who is known to San Franciscans by reputation only, is making her first appearance here. Her beautiful mezzo voice has been heard in many other parts of the world, however, and everywhere she has been acclaimed.

The program to be given in San Francisco by Mme. Gauthier and Mr. Schmitz promises to be an unusually interesting one. It is as follows:



EVA GAUTHIER

The Gifted French-Canadian Mezzo-Soprano, Who Will Make Her First Appearance in This City at the Columbia Theatre, Sunday Afternoon, April 29th, in a Joint Recital With E. Robert Schmitz, the Distinguished French Pianist

erism in music is unequalled, she is gifted with a limitless aesthetic outlook which enables her to interpret successfully the music of various periods and schools.

Mme. Gauthier's rich voice is so tuned and colorful as to express the most exquisite emotional demands made upon it, from the lyrics of Beethoven, through the force in the field of modern French, Italian and Russian vocal music, to the mysterious and alluring folk-music of the Orient and the Malay Straits, of which she has made a special study at first hand, and is regarded as the foremost exponent thereof.

Mme. Gauthier was born in Canada, the daughter of an astronomer of note. She received her musical training in this country, and in France and England. She has travelled throughout Europe as well as through the Orient and other parts of the world.

Tickets for this recital are on sale at popular prices at Sherman, Clay & Company's store, and at the Columbia Theatre. The artists will appear also in a recital at Wheeler Hall, University of California, Berkeley, on Saturday night, April 28. These two recitals mark the completion of a tour of the country, the proceeds series being devoted entirely to the endowment fund of the American Field Service Fellowships for French Universities, and to the maintenance of the Franco-American Musical Society's Library of American Music in Paris.

LA FORGE-BERUMEN CONCERTS

Two public concerts were recently included in the activities of the La Forge-Berumen Studios. The sixth concert in the series of Noonday Musicales given at the Astorian Hall, took place last Friday, April 6th at 12 o'clock. Erin Ballard, the talented young pianist, gave a group of solos including Harmonious Blacksmith by Handel and Novlette by Schumann and was received with much enthusiasm. Miss Ora Hyde sang an Aria from La Forza del Destino by Verdi. Miss Hyde's voice is a soprano of lovely quality and she sings with good style.

Another very talented young pianist, Elinor Warren, from Los Angeles, delighted the audience with a Prelude by Mac Dowell, Meditation by Tschalkowsky and On the Mountain by Grieg. Irene Nicoll, from San Francisco, who has a contralto voice of unusual depth and range sang Colombine by Polwdoski, Un dour Hen Delbruck and Le Soir and Le Capitif by Gretchaninov. Florence Barbour, again demonstrated her worth as accompanist. Helen Schafmeister gave a fine account of herself by displaying splendid sense of rhythm and lovely touch in Schumann-Liszt "Dedication." She also appeared with the Duo Art Piano playing "Dance Negre Op. 58, No. 5" by Cyril Scott.

Arthur Kraft and Lawrence Tibbett closed the programme with "Solenne in quest' ora" from "La Forza del Destino" with Florence Barbour at the piano. Their voices blend beautifully in this duet and they won much applause.

The annual Mall concert given by Mr. Frank La Forge took place last Sunday evening, April 8th at the DeWitt Clinton High School. The piano numbers were the contributions of Erin Ballard and Elinor Warren. Arthur Kraft, tenor, with Kathryn Kerin at the piano, gave Scarlatti's Gloria in solido da Gange. O Steep why dost thou leave me? by Handel and Pastorale by Veracini. He also sang in his usual finished style Mr. La Forge's Like the Rosebud and To a Messenger and Le Reve (Manon) of Massenet and Il Neige by Bemberg. Esther Malmrose delighted the audience with an interesting group which included O quand je dors. Comment disais-tu? and Die Lorelli of Liszt. Miss Malmrose possesses a beautiful soprano voice and gives fine interpretations.

Lawrence Tibbett, from Los Angeles, baritone, created quite a sensation with his beautiful voice, excellent interpretation and clear diction. He sang Retreat and Before the Crucifix by La Forge and Le Soir and Le Capitif of Gretchaninov, assisted admirably by Kathryn Kerin at the piano. He closed the programme with a dramatic rendition of Eri Tu from Un Ballo in Maschera of Verdi. Verna Rabey, coloratura, delighted the audience with Come unto these yellow Sands of La Forge and Voci di primavera of Strauss.

The first of a series of Senior Recitals in the College of the Pacific attracted a large crowd in the auditorium on the evening of Tuesday, April 10th. Bonnylee Stewart, pianist, and Agnes Ward, mezzo-soprano, presented a short, varied and interesting program in a very commendable fashion. Miss Stewart exhibited a very fluent technique, a remarkable memory, and a fine musical equipment. Miss Ward has a mellow voice of wide range, excellent intonation and smooth production. The following is the program: Adieu Forets (Jeanne d'Arc), (Tschalkowsky), Miss Ward; (a) Chromatic Fantasy and Fugue (Bach), (b) Prelude from Prelude, Aria and Finale, (Cesar Franck), Miss Stewart; (a) None But the Lonely Heart (Tschalkowsky), (b) In the Shadow of the Bamboo Fence (Fay Foster), (c) Spring's a Loveable Lady (Elliot), (d) With the Angels (Sibella), (e) Love is the Wind (McFadyen), Miss Ward; (a) Etude, Op. 10, No. 10 (Chopin), Op. 25, No. 11 (Chopin), (c) The Marionette Show (Goossens), Miss Stewart.

Carnival (Schumann), E. Robert Schmitz; Folk Songs: (a) The Three Ravens (English), (John Ireland), (b) Reynardine (Irish), (Herbert Hughes), (c) Ye Banks and Braes (Scottish), (Alexandre Georges), (d) The Nightingale (American), (Howard Brockway), Aria—Una Voce Poco Fa (Rossini), (Barber of Seville), Eva Gauthier; Nocturne, C minor (Chopin), Etude No. 5, Op. 10 (Chopin), St. Francis de Paule Walking on the Waves (Chopin), Eau d'eau (Ravel), Tocata (Saint-Saens), E. Robert Schmitz; American: (a) So-fel Gathering Flowers (Charles T. Griffes), (Wang-Chang-Ling), (b) Wings of Night (Wintter Watts), (Sara Teasdale), (c) Lella (Bainbridge Crist), (From the Burmese by Powys Mathers), Eva Gauthier; Chimes of Saint Patrick's (Emerson Whitman), Times Square (Emerson Whitman), (Chopin), St. Francis de Paule Walking on the Waves (Chopin), Eau d'eau (Ravel), Tocata (Saint-Saens), E. Robert Schmitz; French: (a) L'Isle Heureuse (E. Chabrier), (b) Green (Verlaine), (C. Debussy), (c) Chanson triate (H. Duparc), (d) Je te Veux (Valse Chante), (Erik Satie-Shield), Eva Gauthier.

The late Edward H. Krehbiel, of the New York Tribune, dean of American musical critics, devoted to Mme. Gauthier an entire chapter of his book, "Eight Notes," which he completed shortly before his death.

By H. T. Parker, musical critic of the Boston Transcript, Mme. Gauthier is hailed as "the high priestess of modern song." Though her understanding of mod-

ANIL DEER

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We publish about two hundred anthems a year. By our method of distribution, each anthem is sung by not less than 20,000, in some cases, by as many as 35,000 singers within about two months of publication. The demand for so many new anthems every year constitutes a large opportunity for anthem writers, and this anthem contest is our earnest invitation to them to embrace it.

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The Metropolitan put on the last revival of the season when they added L'Alcane to their lists. They gave it a sumptuous production, and a superb cast. Gigh, Fonselie, Rothier, Jidur and Queensa Mario made up the principal characters and Bodansky conducted. The staging was sumptuous, there was a ballet in the fourth act and all other details were on the same scale. Of the music itself there is little to say, except that it is old-fashioned and overlong and has a few favorite melodies which seemed to please the large audience. It gave the leading singers ample opportunity to be vocally effective, and they made the most of their tasks. But why such antiques when Meistersinger and such are clamoring for a hearing? It is to be hoped that Gatti will take a hint from the visiting German companies who are packing the theatres with just that which undoubtedly the public want.

HAZEL JOHNSON

COLORATURA SOPRANO

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The Most Significant Fact of All

[Regarding THE AMPICO]

IT would be the natural thing for a concert pianist to record his playing for the reproducing device used in the piano he uses in concert—not only because of his preference for the piano itself, but because he is usually bound to the manufacturer by close ties of friendship. To either break or strain those ties takes courage—the courage of strong conviction. It is significant to note the large number of master pianists who have broken all precedents in the world of music by recording their art for the Ampico in preference to the reproducing device used in the piano they use in concert. The following is a partial list of them:

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MISCHA LEVITZKI OLGA SAMAROFF

ERNEST VON DOHNANYI

GEORGE McMANUS RICHARD STRAUSS

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"I have never before recorded for any reproducing instrument. Now I have played my works for the Ampico because of its absolute faithfulness, and its capacity to preserve beautiful tone painting. It goes far beyond any reproducing piano in these particulars, which a pianist must demand in considering a perpetuation of his art."

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* Levitzki

"For a number of years I have been keenly interested in the possibilities of the Reproducing Piano. I believe I have heard them all, not once, but many times, but until I heard the Ampico, I never found one that I thought adequately duplicated the artist's playing."

"It is for this reason that I have decided to record my playing for the Ampico exclusively."

Mischa Levitzki.



"Positively Uncanny"

Says Alfred Hertz, director of the San Francisco Symphony Orchestra

"I surely was delighted with the excellent performance. The mysterious way of starting the instrument was positively uncanny. I enjoyed enormously the whole recital, as I always do when Godowsky plays. I am usually against encores of the same selection, but I thoroughly enjoyed each repetition of Godowsky's playing as given last night by the Knabe Ampico."



At Carmel-by-the-Sea

At this charming spot on the California Coast is to be found what is probably the most notable colony of artists, writers and musicians in the world. No community could possibly be found, more exacting in its standards, more critical in its judgment. The interest of this group centers in their club, where within the past month they have installed a KNABE. With all the world to choose from, they have chosen this companion of great masters to be the center of their own activities.

Henceforth this House shall be known by this sign,

Kohler & Chase

KNABE AMPICO

San Francisco
Sacramento

Oakland
San Jose

CHALIAPIN COMING IN MAY

Although the first concert to be given in San Francisco by Feodor Chaliapin, the great Russian Basso, is still a month off, Manager Selby C. Oppenheimer, under whose direction the great singer will appear here at the Exposition Auditorium on Sunday afternoon, May 20th and Monday night, May 28th, announces that the advance mail order reservations indicate that both of Chaliapin's appearances will bring to the great hall record breaking crowds. The successes which this brilliant Russian has achieved in the past year in the United States has established an entirely new mark in the matter of the public's appreciation of a master singer. Manager Selby C. Oppenheimer will continue to receive mail orders for the Chaliapin concert and announces that the regular ticket sale will commence at the box office of Sherman, Clay & Co., on Monday morning, April 30th.

STANFORD UNIVERSITY MUSIC
Spring Quarter, 1923—Sunday, April 8, at 4 P. M.—Warren D. Allen, University Organist assisted by Sara Bibby Brown, soprano rendered the following program: Offertory for Easter Day (Bach), The Bells of St. Anne de Beaupre

Miss Deer adds zest and spirit to her performance by giving her hearers an opportunity to grasp the inner meaning of any song she may render. Fine enunciation in English as well as other languages and a certain knack of emphasizing the right sentiment in a right way, never exaggerating, never employing grotesque extravagances, and yet utilizing a certain energy of action and dramatic gesture which assists greatly in lending charm to her interpretations.

Miss Deer furthermore does not select trash for her programs. She employs the classic school as well as some modern works. She appeals to the serious music lovers as well as to those enjoying a lighter literature. But everything she does, whether it be heavy or light, she devotes to it that care and precision of interpretation which lends the song the invaluable support of individualism. We know of no artists appearing before music clubs who are more serious, who take greater delight in their work, who possess greater natural qualifications and who are better fitted to give pleasure than Miss Deer, and we trust that she may be successful in securing that public recognition which her unquestionable artistry and pleasing personality so richly deserve.

A. M.



ANIL DEER

The Delightful California Soprano Soloist Who Scored Well Merited Triumphs Before Music Clubs of the Northwest This Season and Whose Programs Are Well Compiled and Artistically Interpreted

(Alexander Russell): Aria from "The Messiah" (Handel); Dawn, Night, (Cyril Jenkins); Christus resurrexit (Oreste Ravanello). Tuesday, April 10, at 4:15 P. M.—The organ numbers from Sunday's program will be repeated. Thursday, April 12, at 4:15 P. M.—Hosanna! (Chorus magnus) (Th. Dubois); In Friendship's Garden (Rollo F. Matfield); Quasi lento (from the Sonata for violoncello and piano) (G. Guy Ropartz); With in a Chinese Garden (R. S. Stoughton); Salutation (Harrison C. MacDougall).

ANIL DEER'S VOCAL ART

Fine Judgment in Program Selection and Interpretation—Refinement of Style and Temperament

The other day we had the opportunity to hear for the first time the excellent vocal accomplishments of Anil Deer, a California cantatrice who is not as well known as her artistic merit justifies. Miss Deer belongs to those staunch disciples of the art who devote themselves to their work with every ounce of energy and enthusiasm at their disposal. The possessor of a beautiful voice, well placed and used with the utmost discrimination

GERDRUM'S PUPILS RECITALS

Two recitals of unusual interest have been given by pupils of Henrik Gerdrum this month. On March 9th, eight of the youngest piano pupils gave a program at the studio of Mr. Gerdrum, 2321 Jackson street and on March 16th, ten pupils in the intermediate grade gave a recital at the home of Mr. and Mrs. H. F. Ramacciotti, 2310 Steiner street. Mrs. Lillian Hoffmeyer Heyer, mezzo-soprano, assisted with several songs and her beautiful singing was greatly appreciated by the large number of friends gathered. The program given by the pupils was on the latter occasion as follows: Rondo (from Sonata C major), (Mozart), Adela Gantner; Elfin Dance (Keats), Helen Graham; Brise d'ete (Sanderson), Bessie O'Shaughnessy; Impromptu Valse (Bachmann), John and Valjejo Gantner; Etude in G major (Heller), Dorothy Dunnigen; Pizzicati (Sylvia), (Debussy), Constance Ramacciotti; Dance a la Gavotte (Johann), Lucinda Hanify and Maud Weidenmuller; Mazurka (Borowski), John Gantner; Am Strande (Poeta), Maud Wiedenmuller; Scarf Dance (Chamlade), Herman Goldberg.

RAISA NOT TO SING SUNDAY

Manager Selby C. Oppenheimer has just received advice from Madame Rosa Raisa, the soprano of the Chicago Opera Company who was scheduled to give recitals at the Curran Theater the next two Sunday afternoons, that a sudden necessary switch in the arrangements of her tour would make it an absolute impossibility for her to reach San Francisco in time to appear next Sunday. Raisa wires that she hopes to arrange her Eastern engagements in such a way that she may be able to fulfill her San Francisco engagement of April 29th, but even that is more or less uncertain at the present time. Raisa would have faced a big crowd at the Curran Theater, Sunday, but as Oppenheimer says there is nothing to do but accept the dictum of the prima-donna and consider the first concert at least cancelled. The holding tickets to be sold may redeem them at Sherman, Clay & Co. any day during the week or at the Curran Theatre on Sunday afternoon.

THE LONDON STRING QUARTET CONCERT

It was gratifying to note a large audience attending the concert of the London String Quartet, which took place at the Plaza Theater on Tuesday evening, April 17th. If there is any means by which to discover the real musical status of a community it is by the attendance at chamber music concerts. And yet the excellent character of this organization and the splendid reputation it enjoys should have attracted a crowded house and would have been done so if the publicity preceding the concert would have been in accordance with the merit of the event.

The London String Quartet consists of the following artists: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, cello. Arthur Beckwith from London is (temporarily) replacing James Levey during his illness. The program presented on this occasion was as follows: Quartet in A major, Op. 18 No. 5 (Beethoven); Quartet in A No. 8 (Biscay) (J. B. McEwing), dedicated to the London String Quartet; Quartet in F, Op. 96 (Negro) (Dvorak).

While it is impossible to definitely decide which artist or artists of the London String Quartet is the best, it is no difficulty in deciding whether or not there can be a better one. We do not hesitate to say that it is impossible to interpret chamber music more effectively more tastefully and conscientiously than is done by the London String Quartet. Particularly admirable is the tone quality of the organization and the "oneness" of its phrasing and expression of sentiment. There is a certain authority in interpretation of the classics as well as the ultra modern style. While we found the McEwen work somewhat erratic in its purpose, the interpretation given it by the musicians was sufficiently interesting to give prestige to the work.

We were specially delighted with the interpretation of Beethoven which presented a very scholarly and at the same time a very individualistic and authoritative style of interpretation. The enthusiasm which the audience exhibited was indeed well justified.

KOHLER & CHASE HOLD ANNUAL MEETING

The annual meeting of the firm of Kohler & Chase, which took place at Knabe Hall of the Kohler & Chase building on Wednesday evening, April 4th, was a most pretentious affair. Department heads and employees numbering more than a hundred people were assembled and actually received the address of the president of M. Lang's connection with the firm. Among those present were George Q. Chase and Mrs. Quincy A. Chase and Mr. McCormick, vice-president of the First National Bank. A number of interesting addresses were made in which the executive ability and skill of Mr. Lang as manager and organizer were extolled. Mr. Chase paid a specially fine compliment to Mr. Lang's efficiency.

Mr. Bacon, manager of the San Jose store of Kohler & Chase, was the chairman of the meeting and introduced the various speakers with that knowledge of their standing which only can be had through thorough acquaintance with them. Lang, in his address, emphasized the various qualifications that make up a fine salesmanship and he placed loyalty to the firm and satisfying the customers above all else. The various department heads, including Mr. Davis, Mr. Harlan, Mr. Bray, Mr. Chamberlain, Mr. Blake and others whose names we can not recall contributed to the interest of the occasion by speaking on subjects associated with the business of the firm. One keynote could be observed throughout the meeting, namely, that the house of Kohler & Chase has never enjoyed greater prosperity than it does right now, and everyone seems to be eager to contribute even more the next year.

MADAME SHERRY AT THE RIVOLI OPERA HOUSE

Beginning next Monday evening the Hartman-Steindorff Co. will present the ever delightful comedy Mme. Sherry. Those who are already familiar with the fun and burlesque of the sensation of former days need no further recommendation in order to attend these productions. Those not familiar with the entertainment will make take the word of us who know it that they will make no mistake to set aside a date for attending the Rivoli. Ferria Hartman will have a role specially suited to his splendid sense of humor, while in Myrtle Dingler the role of a prima donna whose charm and fine voice will make her a very successful artist at the Rivoli cause. All the members of the company will have fine chances to be at their best.

JOINT RECITAL

E. Robert Schmitz

Eminent French Pianist

Eva Gauthier

French-Canadian Mezzo-Soprano
(First Time in San Francisco)

COLUMBIA THEATER

SUNDAY AFTERNOON, APRIL 29. AT 2:30
TICKETS \$2.00, \$1.50, \$1.00, 50c.On Sale at Sherman, Clay & Co.'s, San Francisco,
and at Columbia Theater

Proceeds of this recital will be devoted to endowment fund of American Field Service Fellowships for French Universities, and to the Franco-American Musical Society's Library of American Music in Paris.

Mr. Schmitz and Mme. Gauthier will give a recital at Wheeler Hall, Berkeley, Saturday Evening, April 28

RESIDENT COMPOSERS' PROGRAM AT FAIRMONT

The Pacific Musical Society will give a program consisting of works of resident composers at the Fairmont Hotel on Thursday evening, April 26th, and judging from the selection much care has been taken to choose from among the best. Among the names represented are Uda Waldrop, Albert Elkus, Domenico Brescia, Dorothy Crawford, Antonio De Grassi, and Mary Carr Moore. It is also interesting to note that some of the composers will preside at the piano, namely, Dorothy Crawford, Albert Elkus and Uda Waldrop. The soloists will include Antonio De Grassi, violinist; Anna Young, soprano; Jascha Schwarzmann, cello, and Marguerite Raas-Waldrop. Mrs. Moore's composition consists of a trio for women's voices to be sung by Mrs. A. W. Hübach, Mrs. Ward Dwight, and Mrs. H. M. Olsen. Mrs. H. F. Stoll will be at the piano. Signor De Grassi's work will be interpreted by the Berkeley String Quartet. The complete program will be as follows:

Trio for Women's Voices (Mary Carr Moore) Mrs. Alfred W. Hübach, Mrs. Ward Dwight, Mrs. H. M. Olsen, Mrs. H. F. Stoll at the piano; violin compositions (Domenico Brescia), Antonio De Grassi; The Unknown, Girl Climbing Ladder, A Melody of Old Design, Query, Oh, to be in England (Antonio De Grassi) from Spirit of Sempruvius, Dorothy Crawford at the piano; Concertino (Paraphrase of Sonata No. 3, (Aristi) (Albert Elkus), Jascha Schwarzmann, Albert Elkus at the piano; Spray, The Dream Ship, When You Go, A Fairy Lullaby, Spring Night (Uda Waldrop), Marguerite Raas-Waldrop, Uda Waldrop at the piano; Menuetto all Antica, Prologue of Nature (Antonio De Grassi) from Spirit of Sempruvius, Berkeley String Quartet—Antonio De Grassi, Robert Rourke, Edward Towler, Willem Dehe, assisted by Mertiana Towler at the piano.

BELGIAN VIOLINIST TO COME HERE

Eduard Deru, the famous Belgian violinist, will be in San Francisco and will accept pupils beginning August 15th. He is violinist to the King and Queen of Belgium and professor at the celebrated Liege Conservatory of Music. Until the last few years Mr. Deru was associated with Eugene Yaeye in Brussels as his principal assistant and concert master and associate conductor of his orchestra. The two Belgian violinists have often been heard in colored works in Paris, Brussels, London and New York. Naturally San Francisco would be most fortunate to be able to keep such a distinguished artist and great teacher as one of her musical colony. All information and arrangements for lessons may be obtained from Miss Beatrice Anthony, 1000 Union street, or telephone Franklin 142. Oakland students may address her at 744 Lakeshore avenue or telephone Lakeside 4133.

JOSEPH BONNET'S ORGAN RECITAL

Joseph Bonnet, the eminent French organist, gave an excellent recital at the Exposition Auditorium on Wednesday evening, April 14th, under the auspices of the Mayor and Board of Supervisors, and under the direction of the Auditorium Committee—J. Emmet Hayden, chairman; Charles Powers and Edwin G. Bath. Although several thousand people were in attendance the excellence of the concert justified a crowded house. Mr. Bonnet is, according to organists, one of the greatest organists of the time. His manipulation of the stops, his skill in pedalling, his splendid dramatic power, his fine knack of attaining thrilling climaxes and his judicious use of the swell pedal are among the foremost features of his virtuosity. We enjoyed every number and so did the large audience.

Charles F. Bullett, tenor, was the soloist and he surely reflected honor upon our resident artists by his beautiful voice of even quality and smooth timbre and his intelligent interpretation, together with his appealing mode of vocal declamation. He was justly entitled to the ovation he received. Uda Waldrop played the accompaniment in his best mood. He thoroughly supported the soloist with every ounce of artistry and musical judgment.

ALFRED METZGER.

The Dominican Church of Music of San Rafael has been doing wonderful good for music in Marin County. Its concert and lecture course for the season of 1922-1923 proved a great incentive for the art both among the students and the public. During this month Mische

Levitzy, the London String Quartet and the Arntzenius Sisters, the latter in folk songs and dances, have delighted large audiences in the beautiful new auditorium of the Dominican College. This evening Jean MacMillan, the dramatic reader will be heard. For May the following announcements are made: Wednesday afternoon at 4 o'clock, May 2, lecture; May 5, Saturday evening, Frank Thompson, Dickens program; May 12th, Saturday evening, Kajetan Atti, harpist; May 19, Saturday evening, Theodore Maynard, lecture on Francis Thompson.

Herman Heller, the well-known orchestral conductor, founder of the Sunday morning concerts at the California Theatre and one of the most energetic exploiters of the best of music for the public, has been engaged by Sid Grauman for the Metropolitan Theatre in Los Angeles. He will have an orchestra of sixty-five men. Mr. Heller attracted crowded houses on Sunday mornings to the California for four years and we feel certain that he will duplicate his triumph in Los Angeles. He was the first musician to engage soloists of international reputation at photoplay theatres. He has always stood for the best music being none too good for the masses and one of his reasons for leaving San Francisco is due to the fact that the photoplay houses are committed to jazz. We don't blame him. The Metropolitan Theatre has a seating capacity of 4000, being the largest motion picture house west of New York.

Miss Lillian Glaser, for ten months prima donna soprano of the Hartman-Steindorff Co., four of which were spent in Oakland and six in San Francisco, has decided to return East. She has been asked by De Wolf Hopper to again join his forces in a revival of the Gilbert and Sullivan operas and it is more than likely that she will accept this offer. During the time of her engagement with the Hartman-Steindorff company Miss Glaser enjoyed much popularity because of her excellent voice and charming appearance. She has sung in from twenty to thirty operas and thus has acquired a splendid repertoire. During the Oakland engagement the operas were changed every week while in San Francisco the changes were every two weeks. After a vacation in Southern California Miss Glaser will go East by which time she will have come to a decision whether to join the De Wolf Hopper forces or appear under other auspices.

The San Francisco Music Teachers' Association will hold their regular monthly meeting on Tuesday evening, April 24th, at the Twentieth Century Club House, 2714 Derby street, Berkeley, when they will be the guests of the Alameda County Music Teachers' Association. A splendid program will be presented by Mrs. E. E. Bruner, soprano, Frank Carroll Giffen, tenor, and John C. Manning, pianist.

Miss Margaret Bruntch, the distinguished contralto soloist, who has made such an excellent impression since her return from Europe, will give a program for the Metropolitan Club of Alameda on Tuesday evening, April 24th. She has selected a very representative array of vocal compositions and she will be assisted on this occasion by Alexander Saslvasky, violinist.

Joseph George Jacobson's intermediate classes of pupils gave a recital at their teacher's studio, 2833 Sacramento street, on Friday, March 30th. Those who appeared on this occasion were: Antoinette Rathman, Vera Aldstein, Ivonne Brand, Enid Tanslov, Iris Rosenbaum, Melba Cohn and Sadie Rabinovich. Myrtle Harriet Jacobs, a talented eleven-year-old pupil of Mr. Jacobson, played on Sunday, April 1, at the Granada Theatre and surprised her audience with her clever interpretation and technic. She was heartily applauded and responded with an encore.

Bernard Joseph Katz, a very gifted and precocious piano student of Louis Felix Raynaud, gave an excellent program at the Graduate School of the University of California on Sunday afternoon, March 18, which occasion was one of the regular Half Hours of Music. The young pianist played compositions by Mendelssohn, Bach, Mayo, Chopin, Amani, Leschetitzky and Rachmaninoff and enlivened the large audience in attendance with the fervor of his interpretations and the fluency of his technic.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

LOS ANGELES OFFICE: SUITE 447 DOUGLAS BUILDING, 257 SO. SPRING STREET, TELEPHONE 820-302

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES MUSICAL CALENDAR

MONDAY, APRIL 23rd
Zoellner Quartette, Ebell Auditorium, L. A.
TUESDAY, APRIL 24th
Helen-Rimini recital, Philharmonic Auditorium, L. A.
Hazel Elwell, recital, Pasadena Shakespeare Club
John Smallman, Charles Wakefield Cadman, recital, Buena Vista Club, San Bernardino
WEDNESDAY, APRIL 25th
THURSDAY, APRIL 26th
Charles Wakefield Cadman, John Smallman, recital, Spring Morning Musicals, Ambassador Hotel, L. A.
FRIDAY, APRIL 27th
Orange County Symphony Orchestra, Anaheim
SATURDAY, APRIL 28th
Lillian Guenther recital, Hollenbeck Masonic Temple, L. A.
SUNDAY, APRIL 29th
Earl Wecker, recital, Alvinia Hotel, Long Beach

The Los Angeles Trio at their fifth concert gave us some of the finest ensemble playing of the season. A trio must needs be fine especially one which includes pianist, but the magnificent artistry of May MacDonald Hope, pianist and founder of the organization, makes of the piano the soul of this trio instead of a metallic orderer of the more gentle stringed instruments. The program was: Trio No. 1 G Major (Haydn); Sonata for Piano and Violoncello, Op. 19 G Minor (Rachmaninoff); Trio C Minor Op. 108 (Brahms).

This is gay and delightful Haydn. Music has not yet concerned itself with effect, rather was it as simple an expression of love and gratitude as the worship of local deities among the rural simplicities of early Greece. The quality of Labovitsky's playing, of classical tradition, invariably respecting the score, yet endowing it with the passion of a true musician, comes at each hearing as a fresh surprise.

What a feeling of age, of weariness, one experiences in this Rachmaninoff Sonata! It was a good program arrangement that led us directly from Haydn, the age of innocence, in whom loveliness bubbles up unconsciously as from a sea clear, exuberant flowing spring, at once into the troubled beauty of Rachmaninoff's dream.



THE LOS ANGELES TRIO

An Exemplary Ensemble Organization Which Is Delighting Los Angeles Music Lovers With Its Splendid Programs—The Personnel Is May MacDonald Hope, Piano, Calmon Lubovitsky, Violin, and Ilya Bronson, Cello

What a life, Ilya Bronson's cello made live in our ears—a despairing dream—a life which has no contact with nature on the surface, a subterranean river flowing through caverns of unearthly beauty, lighted fitfully with phosphorescent flame. All is a sad illusion yet it breathes the passion of a strong nature. To a man with this in his soul, outward life could have little significance. Musically, the beauty of the sonata is largely contained in the piano chords and their unusual resolutions. The melody is a string on which the chords are hung like darkly gleaming jewels.

In the Brahms trio the powers of each artist were called upon. Brahms brings out a string quality that delights the ear of your true lover of Chamber Music. It was here. Undoubtedly, we cannot give too much credit to these three musicians. They manage to come before their audience so thoroughly prepared that they can lose themselves in the compositions, and the choice of program is invariably very high. LLOYD DANA.

G. H. O'Brien, of New York City, is supervising a series of four Spring Morning Musicals which are to be given at the Ambassador Hotel Thursdays, beginning April 19th, at 11 A. M. The first program will be given by Viola Ellis, contralto, and Robert Raymond Lippitt, pianist. Charles Wakefield Cadman, composer-pianist, and John Smallman, baritone, will appear April 26th. On May 3rd, Hallett Gilbarte, composer-pianist, and Alice Forsythe Mosher, lyric soprano, will give a recital;

Fitzgerald's for the Advancement of Music

NELL LOCKWOOD

Nell Lockwood, Contralto, who has been delighting Los Angeles audiences with her recitals during the winter, will appear in concert at the Mary Louise Tea Room for the Professional Woman's Club on April 23. In this concert—as in all of her recitals and in her home—she will use the sweet toned

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NELL LOCKWOOD

and Mischa Volsky, violinist and Helena Lewyn, pianist, conclude the series, May 5th.

The Zoellner Quartet gives its fifth concert of its chamber music series in the Ebell Auditorium the 23rd inst. A delightful program is planned, including the Haydn Quartet, Opus 6, No. 1; Aus Meinem Leben by Smetana; and a Serenade by Sinding, Opus 56—for two violins and piano.

Alice Forsythe Mosher, lyric soprano, sang for the Hollywood Community Sing last Tuesday night, the 17th inst. One of the features of her program was the song by Sol Cohen, Trees of Gethsemane, whom the composer accompanied with his own violin obligato.

The Philharmonic String Quartet played before a large audience of club members on April 13th, at the Morosco Theatre. It was not a long program, but one of merit, the two numbers being excellent interpretations of Beethoven and Dvorak. Those comprising the quartet were Sylvain Noack, Henry Svedrofsky, Ilya Bronson, and Emile Ferir.

The American Music Optimists meet April 26th, at the home of Mrs. Frank Colby, for the annual election of officers. The musical program will feature, in accordance with the aims of the society, American composers, those represented being George Edwards, Charles Wakefield Cadman, Fannie Dillon, and Gertrude Ross. Raymond Harmon, tenor, Edith Lillian Clark, pianist, and Sylvia Harding, violinist, will appear on the program.

The De Lara Opera Company will produce Il Trovatore in the Grand Theatre of this city on April 24th, at the Pasadena high school auditorium on the 26th inst. The cast for the production is announced as: Dorothy Grosse, soprano, as Leonora; Miguel Laris, tenor, as Manrico; Harry Ershoff, baritone, as Count de Luna; Billie Carson, contralto, as Azucena; Forest Bell, basso, takes the part of Ferrando; May Montana, lyric soprano, has the role of Inez; Douglas Cole plays Ruiz, the second tenor; Elieck Cammer, as second baritone, will sing the old gypsy's role.

Joseph Carl Briel has left this city, to remain away for about two months. He goes to New York to work on the music score for the next Griffith playtop production, The White Rose. And the same week that we lose one famous composer, another returns from a second transcontinental tour—Charles Wakefield Cadman, who at present is engaged on the orchestration for his opera, The Witch of Salem.

Dorothy Jardon, the Chicago Grand Opera star, who sang, from Carmen at Los Angeles State Theatre, for two weeks, remained another week at the same theatre. On her last program she sang two short songs, one being Victor Schertzinger's Adolay.

Mr. and Mrs. J. Spencer-Kelly gave a program for the Whitlter Woman's Club the 18th inst., with Mrs. Samuel Bristol accompanying at the piano. Two songs from Joseph Carl Briel, written to the lyrics of Lucile Spencer Kelly and Robert Louis Stevenson, were features of the program.

Paul Breckenridge is launching a new venture, namely the organization of a new light opera company, which will be known as the Colonial Opera Company. Breckenridge has only recently returned from the Orient, where he sang baritone roles with several companies, including the Savage and Aborn. The material for bal-

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day Evening, April 26th, at Pasadena High School
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let, orchestra, principals, and chorus of the productions,
will be gathered from resident artists, it is stated.

Grace Carol Elliot will present an evening of music
at the Gamut Theatre the 23rd inst. Under her concert
direction will appear Adelaide Gosnell, pianist; Purcell
Mayer, violinist; and Erwin Yaeckel, accompanist.

The Woman's Symphony Orchestra gives its second
and final concert of the season in the Philharmonic
the evening of the 18th inst., when Olga Steeb plays as
piano soloist. This organization, dating from 1894, was
first directed by Harley Hamilton, and gave as its
premiere concert a complete Haydn symphony. Since
that time the programs have included, always at least,
one movement from a symphony, never once swaying to
hint of modern music. For the past nine years Henry
Schoenfeld has been director of the orchestra, and Mrs.
Foy Neher is now filling her third term as president.

Rosa Raisa and Glorioso Rimini close the Philhar-
monic artists series, with their concert on the evening
of April 24th. Both have been heard here before, in
the casts of Othello, and Jewels of the Madonna, but
this is their first joint recital, locally. Raisa withstood
privation and hardships in Italy before her voice came
to the attention of Madame Marchesi, and later Madame
Campanini (sister of Tetrazzini). From that time on,
however, her success has been pronounced, both in
Aida with the Chicago Opera Company, and her
appearances in Italy, Covent Garden, La Scala, South
America, and Mexico City. Rimini already had achieved
operatic success abroad when he joined the Chicago
Opera Company with Campanini then as director. The
program for the recital here includes Russian and Eng-
lish songs, the famous Drinking Song from Hamlet, a
aria from Fedora, aria from Ernani and two duets.

Sylvain Neack, assistant conductor of the Philhar-
monic Orchestra, directs a group from the same body,
with the orchestration of the Fifth Beethoven Symphony.

The Philharmonic Orchestra popular concert of Sun-
day afternoon, the 15th inst., was the last of the season.
It left us with a host of melodies, a tendency toward
philosophical introspection (the program was a Tschai-
kowsky-Wagner), and a feeling of pity for the many
who were absent. It was a program essentially for
popular taste, but the student who eagerly follows
musical scores was caught unawares and drifted into
enjoyment of the afternoon mood. With the exception
of the third movement of the Pathétique Symphony—
the march-cherzo—which won loud applause for its
dynamic orchestration, the program was idyllic. There
was the Introduction to Act III and the Prelude and
Love Death from Tristan and Isolde, with its poignant
undercurrent of tragic love. O. W. Hoffman, as on a
previous occasion, scored well in his English horn solo.
The Meistersingers was a fit farewell, a little more
technical, yet upholding the general tone of the program.
It is a brilliant work by which to remember this year's
"poppy" concerts.

The last Symphony Concert is to be played Friday
afternoon and Saturday evening, April 20-21, with the
Debussy Apres Midi Jun Faneur for the first time solo
these programs. The Symphony No. 1 in C Minor, Opus
68 of Brahms, and the Strauss tone poem, Death and
Transfiguration, comprise the remainder of the program.

Indications are that the coming performance of
Verdi's "IL TROVATORE" scheduled for Tuesday, April
24th at the Gamut Theatre, and for Thursday, April 26th,
at the Pasadena High School Auditorium, will be
great successes. In both performances the leading
soprano role of Leonora will be sung by Dorothy Grosse,
dramatic soprano of Pasadena. Others who will take
principal roles in Los Angeles are Billie Corson, con-
tralto, who will sing part of Azucena; Miguel Laris,
tenor, who will sing the role of Manrico; Harry Ershel,
baritone, who will sing the role of Count di Luna; and
Forest Ball, basso, who will sing part of Ferrando. In
Pasadena, the cast of characters will be the same, with
the exceptions of the Mezzo-soprano, who will be Vivian
Clarke, in the role of Azucena, and Carlo Guidero, tenor,
in the role of Manrico. Manuel Sanchez de Lara who is
director in chief of the company, will be conductor of
both performances of Il Trovatore.

Miss Winifred Hooke is now planning for a trip to
Europe this summer. However she will only be there
for a short visit, as she intends to be back in Los
Angeles, September 1st.

PASADENA NEWS

Alice Coleman Batchelder, pianist, and the Selling
String Quartet were heard in a chamber music program
at the Vista Del Arroyo, Thursday afternoon, April 12th.
The personnel of the quartet was made up of Oscar
Selling, first violinist, Morris Stoloff, second violinist,
Allard de Ridder, viola, and Franz Lusschen, 'cellist.
With the Quartet, it is Mrs. Batchelder's intention to
give a series of concerts next season, and the one of
this month was to be somewhat in the nature of an
introduction to the proposed series.

The Pasadena Community Orchestra, under the baton
of Will Rounds, conductor, gave an excellent concert at
the high school, April 12th. Vibian Strong Hart, color-
ature soprano, was the soloist, with Lois Wall as her
accompanist. Mme. Hart's solo included, Ah, Hail to the
Vexilla, from La Traviata, The Spirit Flower (Campbell-
Tipton), Villanelle (Del Acqua), Spring and You (Dr.
Fage), and Come unto These Yellow Sands (La Forge).
Kamenoi Ostrow (Rubinstein), and The Dance
of the Hours from La Gioconda (Poncellini), were given

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by the orchestra. Arthur Farwell conducted his own
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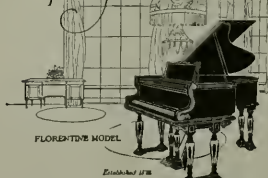
Harold Porter Smyth, pianist, Julia Wolff, soprano,
Dr. Roscoe G. Dickinson, 'cellist, Reinhold Batel, vi-
olinist and Judith Blaud, accompanist, presented the pro-
gram for The Music Memory Contest at the Thomas-
Jefferson School, April 13th.

LAMANDA PARK NEWS

Martin E. Robinson, director, arranged the musical
festival for The Hartzell Memorial Church, April 20th
and 21st. The sacred opera, Queen Esther, was given
by a chorus of seventy-five voices, supported by an
orchestra. The choir was assisted by some of the
leading soloists of the other churches. After the pre-
sentation of Queen Esther, a beautiful operetta, The
Months and Seasons was given by the Sunday School,
under the direction of Mr. Robinson.

The California Theatre Orchestra, under Carl Ellnor's
able direction, is presenting this week an all Macdowell
program that is extremely well selected to show to best
advantage the originality in melody and resourcefulness
in command of modern harmony that are the character-
istics of this foremost American composer. Mr. Miller
has very generously donated the entire receipts from

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the sale of some six thousand tickets to aid in the establishment of a MacDowell Colony in Southern California, similar to that at Peterboro and this gracious act makes the program of even greater interest to the public.

The program opens with the Village Festival from the Indian Suite. Based on the melodies of the American Indians, barbaric in rhythm and played with rough vigor it fittingly depicts their festivities. To a Wild Rose from Woodland Sketches is a simple and plaintive melody, the natural beauty of which has been enhanced by the transcription for strings arranged by Mr. Elinor.

Claire Forbes Crane, Guest Pianiste, has selected the Largo in D minor from the second piano concerto to display the melodic brilliancy and modern harmonic invention of this great American composer and plays the number impressively and with brilliant effect. Congratulations, Mr. Elinor, on the beauties of this All-American program!

MANY IMPORTANT CONCERTS IN NEW YORK

Production of Mona Lisa Among Novelties of Early March—German Opera Co. Arduous Great Interest

—Mr. Mrs. Josef Lhevinne in Joint Recital—Walter Damrosch Resumes Baton

BY ROSALIE HOUSMAN

NEW YORK, March 5.—The outstanding novelty of the week of February 25, was the first American production of the Mona Lisa. As its title tells us, it has to do with the story of the famous picture, which, though of course, but an imagined one, is very dramatic and effective. The only incongruity is, to me, the placing of the story between a prologue and epilogue which are modern, and which jar. The story, gruesome as it is, is capable of standing alone. The new artists were Barbara Kemp and Michael Bohannon, both from Berlin, and who have been identified abroad with the opera. Mme. Kemp is Mona Lisa, her make up, is amazingly like the picture—her smile uncanny. Much of the success of the performance was due her and her remarkable acting. Musically, the opera was disappointing. The vocal line was a declamation, which frequently shrieked instead of singing. There was a small orchestra on whom most of the burden fell, and Bodansky did much with it, to make it as expressive as possible, and though the mountings were sumptuous in the style of Titian's old paintings, and the rest of the cast (among whom one must mention Meader and Peralta for their small parts well done) was effective, even Taucher, the hero, still one felt that as an opera it was weakest in the middle. However, one does not judge on judgment though one does feel that Schillings, though a modern man, is unimportant in the line following the two Richards.

At the Manhattan I had the opportunity of hearing a stirring performance of the Meisteringers, a boon, in these days of too much music which was conducted by Leo Blech in masterly fashion, and when one realizes that he had but a scratch orchestra, one is greatly impressed. The names of the artists were practically unknown, but after having heard they will become famous. Of that there is no doubt, and it is whispered that the Met may annex a few. In the role of Sachs was a man of gorgeous voice, Friedrich Schorr, and in the role of Loge, a wonderfully synthetic quality, richness, and in the Wahn aria was beautifully expressive. The acting was noble, simple on a par with the singing. In Robert Hutt they had a fine Walter, in Desider Zador, a clever Beckmesser, and the David of Paul Schwarz was ideal. As guest, Miss Claire Dux sang the Eva with just the right spirit. Three weeks more at the Lexington are announced with other well-known operas.

Josef Lhevinne and his wife gave a joint recital at Carnegie Hall, on Friday night the 16th, where they joined forces in a suite of dances of the modern Frenchman Vuillemin, as well as in a Mozart sonata, while Mr. Lhevinne played Beethoven and Chopin groups beautifully.

To chronicle the concerts of interest and importance is to first mention the return of Walter Damrosch, and that his soloist was Rachmaninoff, playing his second concerto. A program of such importance brought a crowded house and an ovation to both men. The pianist-composer was in his best form, his touch warm and resonant, and the concerto is a grateful note to play and hear. The novelty was Beata Razona, of Tomassini, one of the Italian Symbolists, inspired, the notes tell us, by the Fra Angelico Angels, and so was becomingly dressed in the Gregorian manner, fitting to the subject. It was effectively scored, and was well worth hearing.

On Sunday night, February 25, at the DeWitt Clinton High School, where the Evening Mail holds weekly concerts, with artists of international reputation, they had two soloists, whose names are of special interest to the West. Mme. Gadski was the vocalist, Mr. Pettis the pianist, and the two artists had a very large and most enthusiastic audience. It is the policy of the paper to encourage music by giving of the best, and in so doing to create an audience for Carnegie and other halls. By eight the hall is packed, many are turned away and the doors are closed. Mme. Gadski had a program of standard songs, as the audiences are being treated to the best of music, and was in fine voice, awakening tremendous enthusiasm. In Mr. Pettis she had a good solo. He was in particular good mood, and in a mixed group, as later with an all-American one, kept the audience's interest alive and expectant. In the latter, he played his own Mirror, My Pagan Prelude, and de Grassi's Rhapsodic Prelude. They took with the mixed,

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but intensely musical audience. Both artists asked me to extend personal greetings to their many friends.

The Philadelphia orchestra introduced a new American work, Ernest Schelling's Victory Ball, music written with imagination, and a splendid appreciation of the modern orchestra. He hases it on a poem of Noyes, and gave the tympani section of the orchestra a virtuoso chance. It is significant music and will, I hope, be heard again. The soloist was Moskewitz, playing a new (to America) concerto, by Tcherpnin. I cannot say that it expresses much of musical interest, though it gives the soloist unlimited opportunity of showing off, and the surprising thing is, its lack of national color. The pianist was greatly applauded, and deserved it.

There have been no novelties on the Mengelberg programs, but there is always great enthusiasm for him and for what he does. The Heldenleben had place of honor on the programs.

Nyiroghazi returned from his western trip, and gave a brilliant recital at Aeolian Hall on Tuesday evening, the 27th of February. His playing is especially noticeable for its ease and fluency, while the depths are still untoured. But he is very young, and has already much power and command of tonal color. I think he has a great future, and is well worth watching.

The Friends of Music repeated the Lied der Erde of Mahler on their series at Town Hall. Mme. Cahler again singing the contralto role, and Urtus the tenor role. It caused quite as much comment as before, and may be winning friends. I find it mediocre, as I did last year, frequently a beautiful bit, but in the midst of a desert of commonplaces, long drawn out. It was splendidly given, and Bodansky handled his orchestra in masterly fashion.

At the third concert of the London String Quartet they presented as a first performance, a quartet, a suite of Walford Davies, a Welshman, called Peter Pan, which had imagination, charm, and a thorough understanding of the strings. It was liked immediately. In the quintet of Schubert which demands two celli, Felix Salmon assisted and though this is a particularly long work it was so beautifully given as to make one enjoy it all. The quartet had a big house, and deserved in full measure the enthusiasm their playing evoked.

All New York is mourning the death of the well known dean of critics, Krehbiel, which occurred during the past week. He has always been known for his broad-mindedness, his vast knowledge of the fundamentals of music and for his just appreciation of the things that count. He will be very much missed.

At the concert of the Beethoven Association on Monday evening, March 12th, the Letz quartet, with the assistance of Artur Schnabel and his wife, Therese Schnabel, gave a classic program and won the approval of a crowded house. The Letz men first gave a virile reading of the heavenly F major, op. 59, of Beethoven, certainly one of the most beautiful pages in quartet literature, and it was done with precision, tonal contrasts and much appreciation of its beauties. The work of Horace Britt, who is their cellist, stood out strongly and firmly, as a strong support. Later with the pianist, they played the first movement of Brahms with good blending of individual parts. Mme. Schnabel, contralto, sang a number of Schubert songs, with distinction in phrasing and diction and made much of what is not naturally a beautiful voice. But for the understanding she brought to it, she was appreciated and applauded.

Challapin has again come and gone, doing Mephistopheles and Boris again, amid the thunderous applause of the biggest audiences of the Metropolitan's season. No singer, except possibly Jeritza has evoked such enthusiasm as he has this season and he is the greatest singing artist at the opera now. The revival of L'Africaine, which is promised for next week, has Giel as the principal singer, with Fonselle as opposite and an otherwise distinguished cast.

Over at the Lexington, the German Opera Company is packing the place with its splendidly done Wagnerian performances, which are supplying a lack that New York has felt for many seasons. There will be revivals of Freischutz, Pielito, and Hansel and Gretel, before the company goes on a short tour. Their season, begun under the worst financial difficulties, has resulted in success of all kinds, and is now, on a substantial basis, having been underwritten by a number of business people.

The Scala Cantorum, under Schindler, gave another concert, in which many old Spanish songs, edited by the director, were sung, as well as some lovely Palestrina and music of his period. Mr. Schindler gives beautiful tonal values from his chorus, distinction of interpretation, and delicacy of inflections. It deserved the large audience, which greeted the work warmly.

There is going to be another orchestra next year in this already over-crowded city which is being organized by some of the men of the former National Symphony and a few of the present Philharmonic desks. It has



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filed incorporation papers, has, on dit, good social backing, and announces eight dates for Carnegie, as well as the most important fact—the conductorship of Josef Strassky, who, unquestionably, has a very large personal following. There has been much dissatisfaction over his resignation and it is thought likely that he will attract many to hear him. No name has as yet been definitely decided upon.

Among the recitals of the week none was more enjoyable than that of the German baritone of the Metropolitan—Paul Bender, who gave a fine program on Tuesday evening, the 20th. His singing has the finest distinction, for the phrase, the musical values and above all, for the composer's intention. He gave a number of Loewe ballads as encores and remarkably sung, too, as well as a thoroughly representative program of classic songs to which he added a number of America's best. For that he deserves our special thanks.

Although Rachmaninoff was ill he played to a packed house on Saturday afternoon, March 24th, and gave a most interesting program, lengthened by innumerable encores. His playing seemed warmer, more plastic than it was on other occasions, and, as always, thrilled his listeners. Particularly lovely was his playing of the Beethoven Appassionata.

It is absolutely impossible to become thoroughly musical without keeping informed about what is going on in music. Therefore, a subscription to the Pacific Coast Musical Review represents part of your musical education.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. How many string quartets did Beethoven write?—A. A. Sixteen.
2. What is the oldest conservatory in the United States?—M. F. Conservatory of the Peabody Institute, Baltimore, founded in 1857.
3. What is meant by the Small Orchestra?—J. C. S. A symphony orchestra with trombones and tubas (and perhaps clarinets and drums) omitted, and with only two horns and two trumpets.
4. Is Hans Richter still living?—D. H. No; he died six years ago, at Bayreuth, December 6th, 1916.
5. What is the chord of the Extreme Sixth?—L. B. The chord of the Augmented Sixth.
Note:—A communication from E. C. D. supplements the answer to question No. 5 of the issue of April 7th in regard to Paderewski's encores. The second encore was "My Joys," (Chopin-Liszt), and after the Chopin Waltz, Cracovienne Fantastique (Paderewski), was added.

ALCAZAR THEATRE

The delicately artistic acting of Allan Pollock, the Alcazar's distinguished visiting star, will be found particularly well suited to his second vehicle, "A Pinch Hitter," which will be staged for the first time in the West, beginning with Sunday Matinee, April 22nd. By way of contrast to his first offering, "A Pinch Hitter" is a comedy of the most amusing sort, said to be written in bright and breezy fashion, and filled with almost continuous laughter. It was originally produced at the Henry Miller Theatre, New York, with Pollock in the star role, and proved one of the gayest comedies of the season.

The mirth making possibilities of "A Pinch Hitter" may best be realized when it is known that Pollock, in the role of Dennis LeStrange, accepts a commission to become a co-respondent in a divorce case in order that he may accommodate a lady. The play is replete with amusing situations and there are good parts for the members of the supporting company. Nana Bryant will be found attractively cast and Mary Duncan and Cliff Thompson, who came with the star will have interesting roles. In the cast also will be Lucyn McNulty in a character part. Making his first appearance at the Alcazar in more than two years, will be Thomas Chatterton, one of the most popular actors ever to appear at the O'Farrell Street Playhouse.

This week Pollock's initial offering, "A Bill of Divorcement" continues to crowd the Alcazar. It is a powerful play, and all of the critics have agreed that it is being presented in faultless fashion, furnishing an artistic triumph for the Alcazar.

MADAME VOUCHT PICKS WINNERS

During a series of ten recitals which Madame Stella Raymond-Vought is giving at the Fitzgerald Memorial Church in an endeavor to pay for the recently newly installed organ, she has been accorded the honor of presenting two artists, who immediately afterwards have been awarded highest honors in contests which they have entered, namely, E. Harold Dana, baritone, who won highest honors from Titta Ruffo and Miss Corinne Keefer, contralto, recently awarded a scholarship at the annual convention of music teachers in Santa Ana. Both of these artists were Californians. Madame Vought will present another program at the above Church on Monday evening, April 30th, when a high class program of piano, cello, vocal and whistling numbers will be rendered. A new artist who will probably be in great demand shortly is Robert Romani, Australian bass-baritone, who will sing several operatic gems, in a masterly fashion. The program in its entirety appears as follows:

Star Spangled Banner—Entire Audience. Marie Rambo at the organ; Concerto, G minor (Mendelssohn), Edna Linkowski (artist pupil of George Kruger), George Kruger at second piano; Soprano Solos: (a) Care Selve (Handel), (b) The Winds in the South (Scott), (c) Twilight (Glenn), Lucile White (artist pupil of George Kruger), George Kruger at the piano; Bass Solos: (a) Hear Me Ye Winds—"Scipio" (Handel), (b) When the Swallows Homeward Fly (White), (c) Toreador Song—"Carmen" (Bizet), Robert Romane, E. P. Hlingworth at the piano; Contralto Solos: (a) Aria—Hilf, Mein Sohn—The Prophet (Meyerbeer), (b) Butterflies (Sellen), (c) Spring (Hilf), Elle Rademann Miller, Maybel Sherburne West at the piano; Cello Solos: (a) Serenade (Popper), (b) Berceuse (Simon), (c) Tarantelle (Popper), Dorothy Dukes Dixon, Martha Dukes Parker at the piano; Whistling Solos: (a) Merrily I Roam (Waltz Song), (Schleiffarth), (b) By the Waters of Minnetonka (Lieurance), (c) At Dawning (Cadman); Mme. Scheila Wuerkert, Professor Theodor Irwin at the piano; Baritone Solos: (a) The Call of Life (Aylward), (b) Your Eyes (Whistling), (c) Dio Possente (Faust), (Gounod), Robert D. MacLure, Maybel Sherburne West at the piano; Concerto (Chopin), Maybel Sherburne West; Marie Rambo (pupil of Maybel Sherburne West) at second piano.

NOVAES TO PLAY MONDAY

San Francisco will have its first opportunity of hearing Gulomaro Novaes, the greatly discussed Brazilian pianist in the bedroom of the St. Francis Hotel on Monday afternoon, April 23rd. This famous artist, who when thirteen years old was sent by the Brazilian government to Paris to compete for entry in the

Conservatory has been before the public as a virtuoso but a scant ten years yet in this time she has established a well merited reputation which ranks her among the greatest pianists of the day. As her program reveals Madame Novaes prefers the classics and the composers of the romantic period and plays very little of the modern school of music with the exception of Debussy and some of the French composers. Monday afternoon's event will be the final concert in the Alice Seckels' Matinee Music Series and will start at three o'clock.

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Pacific Coast Musical Review

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VOL. XLIV. No. 4

SAN FRANCISCO, SATURDAY, APRIL 28, 1923.

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SAN FRANCISCO CLUBS GIVE FINE CONCERTS

City's Music Clubs and Similar Organizations Enjoy Splendid Season—Many Programs of Unquestionable Artistic Value Given During First Months of the New Year—Excellent Resident Artists Heartily Applauded By Large Audiences—Ensemble Organizations Also Enjoy Enthusiastic Receptions

BY ALFRED METZGER

Owing to lack of space we were compelled to delay publication of reports of the proceedings of the Pacific Musical Society and the San Francisco Musical Club during the months of February and March. However, since the efforts of these organizations are of the utmost importance to the musical life of the community we feel that their programs should not be ignored. And to do justice to those who are in charge of the concerts we shall now include in this review some of the events beginning with February 15th, while we shall report the concerts taking place after April 7th in the next issue of this paper.

COSTUME RECITAL.—The participants in the program of the San Francisco Musical Club on February 15th added very much to the interest of the occasion by appearing in costumes, thereby paying their respects to St. Valentine. The work of Mrs. Robert Goodale, flautist, was especially enjoyed as it was quite a change from the regulation programs of instrumental and vocal music. She was very charming in her Chinese costume for the Chinese Mother Goose rhymes, as she was also in the quaint Japanese numbers. She was assisted by Miss Gertrude Smith, Mrs. Arthur Hackett, Mrs. John P. Coglian, Mrs. Byron McDonald, with Mrs. William Poyner, violinist, and artistically accompanied by Mabel Sherbourne West at the piano.

The four Dreamers' Tales played by Marian de Guerre Steward were exquisite bits of coloring for the piano and were executed most beautifully. Mrs. Ellen Page Presley, whose singing is always enjoyed, showed great dramatic possibilities in her interpretation of the Vignettes of Italy by Winter Watts. Her voice is one of beauty and showed to great advantage in this interesting collection of songs. She was accompanied by Miss Ethel Alexander.

M. G. McF.

ANNIVERSARY CONCERT.—Friday evening, February 23rd being the thirtieth anniversary concert of the Pacific Musical Society, those taking part in the program made their numbers more interesting by appearing in costumes of the period for which the compositions were intended. The first and final numbers of the program played by Miss Josephine Holub, violinist, Miss Margaret Avery, cellist, and Mrs. H. C. Barthelson, pianist, were more than worthy of the enthusiastic applause received. Each member of the trio proved herself an artist of ability. Mrs. Philip V. Hein, ably accompanied by Mrs. David Hirschler, sang "Il Bacio" by Arditi and "Ye Merrie Birds" by Gombert very artistically. The Gavotte by Gluck-Brahms and Caprice Gluck-Saint-Saens were played by Miss Isabel Arndt and thoroughly enjoyed by the audience. Miss Arndt displayed pianistic ability in her artistic interpretations of these compositions.

Mrs. Katherine Ostrander, accompanied by Mrs. Anna Morse, sang Masse's Drinking Song in a pleasing fashion. Two Debussy numbers arranged for four hands, were effectively rendered by Mrs. Charles Cross and Mrs. David Hirschler. Miss Edna Horan, accompanied by Miss Hazel Nichols, proved herself to be a violinist of exceptional merit in her playing of

three beautiful compositions for the violin. The Dance of the Blessed Spirits, a flute solo, was daintily played by Miss Melva Farwell. The singing of Abraham Levin, artistically accompanied by Mrs. Abraham Levin, was well received and very much enjoyed. He sang with great style and feeling and displayed a voice of beauty and resonance.

M. G. McF.

PACIFIC MUSICAL SOCIETY.—One of the most interesting and most musically

programs given by the Pacific Musical Society during the present season took place at the Fairmont Hotel on Friday evening, March 9th. The opening number consisted of a composition entitled Sur la Mer by Vincent d'Indy and interpreted by Miss Etta Morsehead. This artist succeeded in extracting from this composition every particle of sentiment and proved herself both from a technical and emotional point of view thoroughly proficient in the exposition of adequate pianistry. The features of the program were the choral numbers interpreted by a chorus of able ladies under the direction of Albert Elkus. They sang as their first group Four Slavic Folk Songs (Joseph Zuk), Shepherd and Shepherdess, In Death United, The Miraculous Well, and Had They But Known. They also closed the program with a rendition of Debussy's ultra modern concert entitled The Blessed Damsel. During the first number Mrs. Isabel Arndt was the assisting artist while Mrs. Roy Folger presided at the piano. The group of four songs was interpreted with fine musical instinct, delicate and intelligent phrasing and pre-

cision of attacks as well as correctness of intonation and uniformity of reading. Miss Arndt proved a most delightful assistant. While Mrs. Folger played the accompaniments ably.

The concluding number, The Blessed Damsel by Debussy is exceedingly difficult both from the standpoint of vocal requirements and variety of expression. It is therefore with much pleasure that we can testify to the excellent work done by the Pacific Musical Society Choral under the direction of Albert Elkus. The unusual and difficult modulation and changes of keys were gratifyingly executed by these capable singers. Anna Young, who sang the part of the Damsel, was in excellent voice and revealed her extraordinary taste and artistic instinct by phrasing and tonal work of exceptional worth. Mrs. M. E. Blanchard as the narrator also contributed in no small degree to the truly artistic character of this performance. Allan Bier presided at the piano with that dignity and proficiency which only a pianist of the utmost qualifications is able to display.

The personnel of the Pacific Musical Club Choral is as follows: Miss Muriel Barnard, Miss Eleanor King, Mrs. Charles F. Butts, Miss Marcella Kneer, Mrs. Selah Chamberlain, Mrs. L. Lazarus, Mrs. F. Frank Cheatham, Miss Constance Littlejohn, Miss M. Fitzgerald, Miss Lillian Littlejohn, Mrs. Arthur Goodfellow, Miss Alan Lowry, Miss Lucy Hanchett, Mrs. Stanley Morsehead, Miss L. W. Harris, Miss C. Rogers, Mrs. Leon B. Jones, Mrs. John Rosseter, Mrs. J. R. Kentzel, Mrs. H. H. Scott.

Rebecca Holmes Haight, cellist, and Ethel Palmer, pianist, interpreted Sonata for cello and piano by Saint-Saens in a manner that revealed the musicianship of both these artists. Miss Haight expressed her audience with the smoothness of her tone, the virility of her execution and the thoroughness of her technique. There is a certain individuality of style about Miss Haight's interpretation that reveals unusual application of poetic sentiment, while Miss Palmer appeared to strive to seize the various moods of Miss Haight in a manner to assist in creating that excellent ensemble which the two artists presented.

Anna Young, soprano, was the soloist and sang the following group of songs: Soldier's Erldie (Rachmaninoff), Nuit d'été (Debussy), Gavotte from Massenet, and The Captive (Ronald). This exceptionally gifted and intelligent artist employed her delightful voice in a manner to obtain the finest artistic effect from every one of the compositions she had selected for interpretation. The enthusiastic approval of her audience was indeed well merited. Isabelle Arndt played the piano accompaniment very tastefully and discriminately.

A. M.

Thursday Evening, March 22 the Pacific Musical Society gave another of its excellent concerts at the Fairmont Hotel. The initial number on the program was interpreted by Miss Eva Deutsch and Miss Adele Davis who played two compositions for two pianos, namely, Suite No. 2 for two pianos (Rachmaninoff) and Rhapsodie for two pianos (Schmitt). Comprehensive interpretation of two-piano compositions represents an art by itself which is not given that attention which it should receive. The two pianists who thus undertook to espouse the cause of two-piano music are entitled to the gratitude of all serious music lovers. They acquitted themselves most creditably of a very difficult task and both as to technique, exactness of ensemble, fluency of phrasing and matching of artistic ideas these pianists surely gave an excellent account of themselves.

Josephine Wilson Jones, one of the vocal artists recently located in San Francisco, sang two groups of songs

(Continued on page 11, column 1)



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Pacific Coast Musical Review

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UNDESIRABLE EFFECTS OF JAZZMANIA

While there have been occasional discussions concerning the status of so-called "jazz music" we do not believe that the public interest in San Francisco had been thoroughly aroused as to the pros and cons (especially the cons) of this question until the Pacific Coast Musical Review published its scathing editorial a few weeks ago. Indeed the effect was so surprisingly sudden that the management of a motion picture theatre withdrew its advertisement from this paper because of its interest in this form of music. Furthermore we find that our good friend Redfern Mason of the San Francisco Examiner is getting communications from anti-jazzists and so far has already devoted two or three double-column leaders on his Sunday page to the subject. The Musical Courier of New York in its issue of April 14th is publishing an editorial in black type tepidly defending jazz playing.

Therefore if the management of a theatre is endeavoring to advertise in journals of wide circulation and influence, it seems to us that the havoc wrought by this Musical Review editorial at home and abroad ought to convince even the most skeptical that the Pacific Coast Musical Review is read. And if a theatre refuses to advertise in journals of wide appeal, then it does not act in the best interests of its house when it ceases advertising in a paper that appeals to a large circle of readers simply because the management becomes irritated on account of an article that does not please it. When such photoplay theatre discovers that something is not quite right with its attendance such prejudicial and intolerant attitude toward publications or individuals may have something to do with the falling off of the business. In business and politics personal prejudices must give way to working solely for the best interests of the cause. If this apparent principle is not followed disaster or failure must eventually be the result of such a fallacious policy.

We find both Redfern Mason and one of the editorial writers in the Musical Courier defending jazz to a limited extent. But it is evident they are referring to a phase of this mania which is by no means that characteristic which we find objectionable. If the modern conception of jazz playing, such as is practiced at most motion picture theatres in San Francisco (for we have found this objectionable distortion only at leading photoplay theatres in this city, not at such leading theatres elsewhere and specially not in Los Angeles) were merely a question of syncope-

tion there would be no cause for resentment. But the question of syncope, melodic line and rhythm is not why we are waging this campaign against it. There is syncope in the finest classics. Dvorak's New World symphony contains elegant passages of so called "rag-time" which is only one of the innumerable titles for syncope. We regard melodic outline and rhythm as absolutely indispensable to music if it is intended to be a truly popular entertainment. But jazz, as it is practiced today, is not by any means a matter of syncope or melodic outline. It is a deliberate distortion of music as an art, an ugly caricature of beautiful emotional expression, a deliberate attempt to ruin and spoil some of the finest compositions written in musical literature and an insult to the intelligence of anyone—whether professional or layman—who enjoys music in its pure and unadulterated form.

It is evident from the articles we have read that neither Mr. Mason nor the gentleman who wrote the editorial in the Musical Courier (whom we suspect to be our friend Patterson) really referred to the phase of jazz playing which we condemn. It will be remembered that we never objected to the so-called rag-time which for a while formed the craze in this country. But when "composers" of popular music began to deliberately steal standard compositions, both of an operatic and concert nature, we certainly thought it about time to enter an objection. And as we predicted at that time this deliberate robbery and desecration of good music sounded the death knell of rag-time until today it is impossible to make money on the sale of such songs or instrumental pieces. Naturally the demise of rag-time left a vacancy for something else and jazz became rag-time's successor. But while rag-time was adapted essentially to songs, jazz is really only applicable to dancing. We are now speaking of jazz in the popular sense, not what theorists or its apologists want it to be. It was inspired as an accompaniment to dancing and dancing of the worst kind. If music really arouses sentiments equivalent to the meaning it expresses then jazz certainly arouses the lowest form of dancing, and that in itself ought to be sufficient evidence for its inherent uselessness.

Furthermore in rag-time syncope is the underlying fascination. It never appealed to vulgarity or coarseness. It won out through merit, until composers less original and less skillful than others resorted to plagiarism and deliberate robbery of other people's works, when it became decadent. As long as jazz was used for the accompaniment to dancing, even the vicious and immoral kind, it did no harm in a general way. As long as it was intended to appeal to the taste of intoxicated people prior to prohibition, it retained its place in the artistic gutter. But when it is taken from its proper sphere, because prohibition has destroyed intoxication in public places, and consequently the desire to dance to immoral tunes, and is placed upon programs which should be legitimately musical, those who endeavor to mix legitimacy with illegitimacy are offending public taste. And because certain people have a preference for immoral dancing, immoral pictures, immoral literature and immoral music is by no means any reason why such immorality and illegitimacy should be flaunted before the eyes of the majority of the public which does not like jazz music.

Let us see what jazz really means to the people at large. It is a monotonously tedious repetition of certain slides, runs, staccato notes, key changes, additional chords, discords, cacophonies and trickeries of various kinds including mute effects, assisted by the most outlandish noises that an ingenious percussion "artist" is able to invent. That is what it really means to the people. We have listened carefully to jazz music for a number of years and we can honestly say that, with a few exceptions (like Paul Ash at the Granada theatre) the interpretation of every so-called jazz composition sounds exactly alike and if we were not told the title of it we actually would think that in most cases it was the same old composition. Such titles as "Aggravatin' Papa,"

and the various hues of "Blues," are not by any means in the minority. We still have to hear of a really sensible title to a song or instrumental piece regarded as jazz in its popular aspect. Now the title and the words in this so-called jazz surely indicate the character of the music. If we are wrong we are ready to admit it, whenever we are convinced.

Some of the titles we have read and heard are shamelessly indecent and intentionally so. How can you write decent music to indecent words, we mean, of course, vulgarly indecent? Then watch the actions of the musicians while they play such jazz. Of all the domfools in the world a musician who plays jazz with his shoulders, head, body and hair is surely the last word in jackassery. Does this add dignity to musical performance? It is almost unbelievable what people will do for money. The musicians who degrade their art to this extent remind us of a line from the Weber and Field burlesques. One of the comedians asks another: "What would you do for a thousand dollars?" And he answers: "I am ashamed to tell you."

We have repeatedly referred to Mr. Ash as one of the exceptions among those who interpret jazz, because he and his orchestra invest their interpretations with a certain element of artistry; but when Mr. Ash says he is elevating jazz by playing The Rustle of Spring or Mendelssohn's Spring Song in jazz arrangement we come to the parting of our ways. Good music has nothing in common with jazz. The latter may be made more palatable, but it can never be artistic. Another characteristic of jazz is the arrangement. But such arrangement if it is to be musical must be done by a very clever musician. Unfortunately only a small minority of arrangers are clever enough to obtain satisfactory results. Others absolutely obscure the melodic line and theme of a composition and when the "band" plays out of tune besides, and vies with the various individual members of noisy extravagances, we have nothing but a disgraceful exhibition of indecent music. We know of no instance when the interpretation of jazz music coincided with the score as originally written by the composer. If it did so coincide jazz would already be a dead issue.

Numerous musicians have told us, and we have also been informed through the telephone and by mail, that Jack Partington of the Granada theatre is the power behind jazz in the photoplay theatres of this community, that if he wished it jazz would be impossible at theatres in this city. If this is true it is surprising that such a brilliant man who understands so well the art of showmanship, to whose ingenuity the musical acts at the Granada owe their picturesque and attractive setting, whose family is so distinctly musical—one of his sisters being a noted vocal artist at the Metropolitan Opera House, and another having the distinction of enjoying a well-merited reputation as critic—should be so erroneously committed to a defective musical policy. Is it not a fact that Herman Heller used to crowd the California theatre at eleven o'clock in the morning with an excellent program well performed? Even at times when the audiences were not so large the attendance was bigger—much bigger—than it is now at eleven o'clock with a small orchestra and so-called Discovery Concerts of which events we shall speak in another issue. Is it not possible that a big orchestra under adequate leadership, playing the best of music, would attract more people than bad music played by a small orchestra and even good music interpreted by an inadequately sized orchestra.

In Los Angeles they have large orchestras under able leadership and the attendance is much bigger than it would be under less auspicious musical circumstances. If the jazz orchestra is so popular why does it not attract large audiences at eleven o'clock in the morning? If the majority of the public wishes jazz why is it that the San Francisco Symphony Orchestra can crowd the Exposition Auditorium with ten thousand people, and a jazz orchestra, at the same prices of admission, would not draw enough to pay the mu-

sicians? Can Mr. Partington explain this to us? Now, there is excellent music played by an excellent orchestra under the direction of an able conductor—Mr. Lipschultz—at the Loew Warfield. Many people tell us about the fact that the Warfield has the best music and that they prefer to attend the Warfield for this reason. Now the Warfield could cut out their jazz orchestra without losing one patron and saving considerable money.

It is generally conceded by musicians who know that the money expended on a good jazz orchestra could employ a first class orchestra of forty or fifty men who could play the best music under able direction. Does Mr. Partington, and other photoplay theatre managers, mean to tell us that the jazz orchestra and jazz music attracts enough people on its own accord to justify the huge expenditure of such money? We do not believe it. If the California, Granada and Warfield theatres—to mention the biggest ones—would dispense entirely with jazz and resort to the straight orchestra of forty or fifty men which would interpret good music—not necessarily classic or so-called high-brow music—but good music pleasing to the people, like overtures, waltzes, marches and occasionally suites and selections from light and grand operas—together with a soloist selected from our leading resident artists in a short program, they would attract exactly the same number of people. But the music must be played under a conductor who is sufficiently proficient to get snap, dash and rhythm as well as melody from his orchestra.

Such a brief program, without vaudeville and jazz, but IN CONNECTION WITH A FINE PICTURE (not a bad picture) will crowd any motion picture theatre in San Francisco. The management would save thousands of dollars now practically squandered on the swill of the art, and would earn the gratitude of all intelligent people whether they are rich or poor, professional or laymen, students or artists, society people or just workmen. In the depths of our hearts all of us enjoy the best of its kind whether it is music or a moving picture, with the exception of those of us who have cultivated depraved tastes. Why is it necessary to force upon us that which we don't like, simply because we have learned to enjoy the photoplay theatre as a means of entertainment? Because Mr. Partington honestly believes that the public really likes jazz music is no evidence that he is right. If jazz music could stand on its own feet, like good music always can, and earn its way without assistance from moving pictures, then there would be sense in Mr. Partington's contention. But as long as a jazz orchestra can not attract an audience at eleven o'clock on a Sunday morning, like Mr. Heller and his fifty men were able to do, all arguments in favor of jazz as a popular attraction prove futile.

Los Angeles has taken away from San Francisco Herman Heller, Ulderico Marcelli, Gino Severi, Leo Strachan and Maurice Lawrence, and Seattle has taken Oliver Wallace. Were it not for the Warfield there would not be in San Francisco today one good-sized orchestra under capable leadership to present really fine music. Gyla Ormay, who is one of our foremost musicians, is giving excellent selections which are praised everywhere, at the Imperial theatre, but his orchestra should be bigger. Of course, this paper has not the means to cause a change, but it is just possible that Mr. Partington and his colleagues will sooner or later find out that we are right. We trust it will not then be too late for them. In the meantime we can not help those members of the profession, music clubs, teachers' associations, students and the concert-going public, who express to us their indignation by phone and letters. There is one remedy which they can apply if they wish, and which the writer personally will be glad to assist them in, namely, TO STAY AWAY FROM THE THEATRES WHOSE MUSIC THEY DON'T LIKE AND ATTEND THOSE THEATRES WHERE THEY ENJOY THEMSELVES WITHOUT BEING ANNOYED. Of course, if a photoplay is specially fine, one can stand the annoyance of jazz, or go either before or after the musical program. If our

friends will stick to this plan they will sooner or later abolish jazz entirely from the motion picture theatres.

A NEW DEPARTMENT

We herewith announce the opening of a new department in The Pacific Coast Musical Review, a department in which matters of general musical interest will be treated. This department will be under the personal care of LeRoy V. Brant, Director of the Institute of Music of San Jose. Mr. Brant is well qualified to take up this work. He holds the degrees of Bachelor of Music and Associate of The American Guild of Organists. He is certificated by the State of California. He has for several years past conducted a department similar to the one which he will here open in the San Jose Mercury-Herald. We offer our readers through the medium of Mr. Brant the benefit of many years of experience in the lines of teaching, choir work and general musical activity.

SAN JOSE MUSICAL REVIEW

By Elitta Huggins
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SAN JOSE, April 24.—Mrs. Charles P. Braslan, president of the San Jose Music Study Club, was responsible for the delightful musical programs heard at the convention of the San Francisco District Federations of Women's Clubs held here a fortnight ago. The choruses which played an important part, were under the direction of Mrs. Antoinette Lohr, with Mrs. George A. Penniman accompanist.

An informal reception Wednesday evening, April 11, at the Hotel Vendome, opened the convention, the music for the evening being the following vocal duets by Mrs. Miles Dreskell and Mrs. Stanley Hiller: Sweetly, Sweetly Sang the Bird (Rubinstein); The Wanderer's Night Song (Rubinstein); The Passageway Birds' Farewell (Hildach), with Mrs. Howard Huggins at the piano.

Thursday morning Mrs. Elizabeth Aten Pugh gave an organ voluntary, Gounod's Triumphant March (from Queen of Sheba). In the afternoon the federation chorus sang Love's Old Sweet Song (Molloy); Sweet and Low (Barbary); O Dear, What Can the Matter Be (Old English Folk Song). At the close of the business session Mrs. Reuben Walgren gave the following interesting group of Indian songs: Zuni Indian Music (Troyer); Blanket Song, Sunrise Call, Cliff Dwellers' Hunting Song, and Lullaby (Lieurance); Miss Ruth Burlingame at the piano. At the reception in the evening Mrs. Wallace Deming, soprano, delighted the audience with her rendition of Carew's The Piper of Love, and Will O' The Wisp (Spross). Mrs. Avenal sang at the piano.

Friday afternoon the Music Study Quartette, composed of Miss Lulu E. Pieper, Miss Nella Rogers, Mrs. Sanford L. Bacon, Mrs. Mary Webster Mitchell, with Mrs. Daisie L. Brinker at the piano, were heard in four numbers: Professional (Cesar Franck); Love's Spring Song (Massenet); Invocation (Rogers); Indian Matin Song (Cadman).

Friday evening the A Capella Choir of the College of the Pacific, with Charles M. Dennis, director, gave a choice program: O Gladstone Light (from the Russian Liturgy) (A. Gretchaninow); Come, Dorothy, Come (Swabian Folk Song); Cargoes (Lutkin). Juanita Tennyson closed the program with two lovely vocal numbers: To the Sun (Paul Curran); Wings of Night (Wittner Watts). Mrs. Stanley Hiller at the piano.

The successful convention came to a close with a drive to Palo Alto where the delegates were entertained at luncheon, after which Warren D. Allen, organist of the Memorial Church, Stanford University, presented the following program: Chant de Prientemps (Joseph Bonnet); Echoes of Spring (Transcribed by Edward Shippen Barnes) (Rudolph Friml); May Night (Selim Palmgren); Spring Song (Mendelssohn); Faith in Spring (Transcribed for organ by W. D. Allen) (Schubert); Rhapsody in D major (Rossiter G. Cole).

The final concert in the 1922-1923 Colbert concert course was given Thursday evening in the Morris Elmer Dailey assembly hall of the State Teachers' College. Madame Wilson-Jones, soprano; Kajetan Attil, harpist; and Anthony Linden, flutist, all of San Francisco, gave an unusual program to a large and appreciative audience.

Madame Wilson-Jones quite captivated the audience with her numbers. Songs by Dvorak, Chaminade, Liddle, Holzel, Lynes, Batten, Clarke and Massenet, the last two with flute obligato, were beautifully interpreted. My Prayer (Holmes) was given for recall.

Mr. Attil, a great favorite with San Jose audiences, besides being accompanist for all the vocal and flute numbers gave five short selections by Donizetti, Tedeschi, Renie, Hasselmans-Schnecker, and Zabel, giving for recall another Tedeschi number. Dance of the Marionettes.

Mr. Linden, in addition to playing two obligatos, gave Huber's Larghetto, and two cadenzas from Mozart's concerto for flute and violin, arranged by Reinecke. For recall he gave a little talk on the flute, and played unaccompanied The Little Shepherd from Debussy's suite, The Children's Corner.

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The program in full was: (a) A Sketch (Renie), (b) Entre-act from Lucia (Donizetti), (c) Valse (Hasselmans-Schnecker), (d) Fountain (Zabel), (e) Spanish Patrol (Tedeschi) Mr. Attil: (a) Songs My Mother Taught Me (Dvorak), (b) In My Garden (Schumann), (c) The Silver Ring (Chaminade), (d) The Swiss Girl's Lament (Holzel), Madame Wilson-Jones: (a) Larghetto (Huber), (b) Two Cadenzas (Reinecke), Mr. Linden: Bartered Bride Fantasia (Smetana), Mr. Attil: (a) June Roses (Lynes), (b) Love's Enchantment (Batten), (c) A Dedication (Clarke), Elegie (Massenet), Madame Wilson-Jones.

Mrs. Flora Cooper von Schuckman and Mrs. Hope Swinford of Santa Cruz recently entertained their music club and friends with an evening of music; the occasion being a two-piano recital. The first part of the program was the Schumann A. Minor Concerto, Mrs. Swinford playing the solo part. For the second half Mrs. Cooper von Schuckman led with the first piano in Grieg's Peer Gynt Suite, Tschalkowsky's Song Without Words, and Danse Macabre (Saint-Saens).

The recital given Friday evening by the local chapter of Mu Phi Epsilon at the First Methodist Church was a decided artistic success, the large audience enjoying the highly meritorious program. Mu Phi Epsilon is a national honorary musical sorority, celebrating its tenth birthday next November, with over forty chapters working to realize and maintain the ideals of the organization. Membership requirements are usually strict, and only musicians of unquestioned talent and proven ability may become members of this society. Although every chapter's home is in some educational institution of high musical rank, membership in a chapter is not limited to students of the school, and many musicians of professional standing are proud to affiliate. Such artists as Schumann-Heink, May Peterson, Kathleen Parlow, Carrie Jacobs Bond, Rosa Raisa and Emmy Destinn have been duly initiated as honorary members of the national organization.

An organ selection by Flora Vest, groups of vocal numbers by Lucile Fox, Marie Brown and by a trio composed of Ethel Rand, Jean Madsen and Agnes Ward; piano solos by Dorothy Knoles, two beautiful violin numbers by Marjory M. Fisher, with organ accompaniment played by Myrtle Shaffer, and an exceedingly brilliant masterful and splendid rendition of Mendelssohn's Capriccio Brilliant by Miriam Burton and Myrtle Shaffer playing piano and organ, constituted the program, one deserving of the highest praise, and which was enthusiastically received.

A highly successful recital was given at the First Methodist Church Monday night when Leroy V. Brant, A. A. G. O., assisted by Mrs. Leroy V. Brant, mezzo

organ, appeared under the auspices of the American Guild of Organists. The program of the evening was brilliantly rendered and dramatically interpreted. Mrs. Brant's melodious and well-trained voice formed a fitting vehicle for the rendition of her numbers. Particularly well given was the difficult Sapphic Ode of Brahms, and the more resolute story fragments. Judging from the applause which his playing called forth, his conception of the interpretation of his numbers pleased immensely. He prefaced the playing of the Bach, Widor and Boellmann numbers with a few explanatory remarks, which enabled the untrained lover of music to better understand these involved compositions.

Miss Alice Hitchcock played Mrs. Brant's accompaniments in the most pleasing manner. The three artists were from The Institute of Music of San Jose. Following is their program: (a) The Great G Minor Fugue (Bach), (b) Marche Nuptiale (Harris), Leroy V. Brant; (c) Daffodils a-Blowing (German), (b) In the Boat (Grieg).

Members of the Mu Phi Epsilon sorority gave their bi-monthly half-hour of music at the Young Women's Christian Association Monday afternoon at 4:30 o'clock. Ethel Rand, Agnes Ward, Jean Madsen, Dorothy Bresse and Cornelia Buttes rendered the following program: Vocal trio (a) Down in Derry, (b) Love Me If I Live (Foote), (c) Irish Love Song (Lange), Ethel Rand, Agnes Ward, Jean Madsen; Violin Solo (a) Indian Lament (Kreisler), (b) Bridal Valse (Alard), Agnes Ward; Piano Solo (a) Russian Dance (Cyril Scott), (b) American Polonaise (Carpenter), Dorothy Bresse; Vocal Trio (a) I'm Weary (Foote), (b) The Wind, (c) Ole Mammy Coat, Accompanists: Cornelia Buttes and Dorothy Bresse. The growing popularity of these half-hours of music has induced the association to throw open its doors that outsiders may also enjoy these programs.

Alice Metcalf, formerly of San Jose, who has been connected with the Jessica Colbert Agency for the past two years, has been appointed Associate Manager of the agency. Her many friends in this vicinity will be pleased to learn of her advancement in her chosen work.

The second Senior Recital attracted a large audience to the College of Pacific Auditorium Tuesday evening, April 17. Ethel Rand, soprano, and Dorothy Bresse, pianist, presented a well-built program in a thoroughly capable and interesting manner. Miss Rand made her particular appeal through the use of a beautiful pianissimo in her upper register, clear enunciation, splendid phrasing, and revealed an unusually thorough musicianship. Miss Bresse's performance of the Grieg Ballade in G minor was an extremely well finished piece of work. In accuracy, contrast of tone color, pedal effects and interpretation, Miss Bresse eclipsed any senior performance of recent years. Both young women possess the gift of stage presence and gave pleasure to their hearers.

The Elk's Concert Orchestra, under the leadership of Dr. Charles Richards, will give their third annual concert Wednesday evening, May 2, in the Morris Elmer Daisey assembly hall of the State Teachers' College. Miles Dreskell, violinist, will be the soloist. The following interesting program will be given: Overture Prince of Denmark (Strauss); Largo from Symphony No. 5 in E Minor, New World Symphony (Dvorak); (c) Dagger Dance, (d) Indian Invocation (from Natoma) (Victor Herbert); Introduction et Rondo Capriccioso (Saint-Saens); Mr. Dreskell with Orchestra: Girl of the Golden West Potpourri (Puccini); Ballet of the Flowers (1) Red Rose, (2) Marguerite, (3) Jasmine, (4) Heather, (5) Violet, (6) Lily of the Valley, (7) Daffodils, (8) Gardenia, (9) Mignonette, (10) Bachelor Buttons, (11) Hollyhocks, (12) Poppies (Henry Hadley).

The London String Quartet gave a recital in the Stanford Assembly Hall on the evening of Thursday, April 12, before a very large audience. This was the last concert of the current (the eleventh) season of the Peninsula Musical Association. Miss Alice W. Kimball is the secretary of this organization.

STUDENT ACTIVITIES AT CONSERVATORY

Three concerts were given on Monday evening by pupils of the San Francisco Conservatory (Ada Clement Music School). At the school Miss Rena Lazelle, head of the vocal department, presented twenty-two pupils in a vocal recital. At the Elmal British lodge a program was given by Marcus Gordon, pianist; Selma Margolis, violinist; Emilio Gavilan, baritone soloist; Walter Levin, accompanist, and the school orchestra. At the Hillside Club in Berkeley a program was given, under the auspices of the University of California by Herbert Jaffe, pianist; Melva Farwell, flutist; Ruth Meredith, pianist; Jack Moulthrop, violinist, and Andrew Robertson, bass soloist.

On Monday evening, April 30th, members of the Adillean Club of the Conservatory will give a concert at Masonic Hall, 1748 Haight street, for the benefit of All Saints' Episcopal Church.

ALCAZAR THEATRE

Louis Bennison, the eminent American star, who has just returned from a year's tour of the Antipodes, comes to the Alcazar for a season beginning with the matinee Sunday, April 29th, in the season's greatest comedy hit, "Lawful Larceny."

Bennison needs no introduction to San Francisco. He is one of the most popular players ever to appear in this city, and his rise to stardom has endeared him to his many friends in the bay region. He will have the dominating role in "Lawful Larceny," which was written by Samuel Shipman and produced with pronounced success at the Pacific Theatre, New York. The play is distinctly a fun maker and Bennison is always at his best as a comedian. Filled with sparkling lines and situations with unexpected twists, the piece is novel and unique in the extreme.

Supporting the star will be an augmented company headed by Nana Bryant, who will have the leading feminine characterization. In the cast will be found Mary Duacan, Netta Sunderland, Thomas Chatterton, Cliff Thompson, Norman Feusier, and Ancy McNulty. Allan Pollock closes his most successful season at the Alcazar with the performance Saturday night, April 28th. His second play, "A Pinch Hitter," is proving a real laugh getter at the O'Farrell street playhouse.

MADAME SHERRY A HIT AT THE RIVOLI

Snappy Musical Comedy Attracts Large Audiences That are Not Niggardly With Their Applause—Much Laughter and Catchy Melodies

BY ALFRED METZGER

If you like to listen to catchy tunes and bright comedy you can not think of a more advantageous evening to spend than to attend the performance of Madame Sherry now delighting large audiences at the Rivoli Opera House. Considered from the standpoint of all around excellence it is perhaps the best production so far given by the Hartman-Steindorff Comic Opera Co. There is a certain co-operation between the various members of the company which seemed to have been lacking heretofore, and we say this without intending to reflect upon any individual member that might have been participating at previous productions. Of course the writer was specially pleased to welcome back Myrtle Dingwall, as youthful as ever and with a voice of velvety flexibility and an effervescent, breezy style that fits in snugly with the character of Yvonne Sherry the sophisticated convent graduate.

Miss Dingwall belongs to that school of light opera prima donne that possess the instinct of combining artistry with personality and that thrust their magnetism beyond the footlights and take a hold of the heart-strings of their audiences. Another newcomer is Violet May, a very charming blonde, good to look upon and also good to listen to. She has a very good voice which she uses to fine advantage, (and if she could divest herself of certain slurring or portamento effects would add to the enjoyment of those listeners who appreciate flawless singing) and departs herself with an ease that makes her fit in snugly with the rest of the company. Dixie Blair continues to be a valuable acquisition to the organization. She emphasizes the funny episodes of her role as Catherine, has a very delightful Irish brogue, and never becomes coarse even during the tipsy scene. Her voice is pleasing and her dramatic deportment very natural and unforced.

John Van in the role of Edward continues to please the audiences with his voice and Myrtle Dingwall sees to it this time that he works for his living. By this we mean that he adds some much needed spirit to his histrionic efforts. He even begins to dance with a certain element of abandonment that was not noticeable before. Paul Hartman has an opportunity to do some very clever acting in the line of dialect comedy and certainly takes fine advantage of such opportunity. George Kunkel is equally unctuous in the role of Leonard Gomez. Muggins Davies is charged with effervescence and pep in her splendidly interpreted role of Pepita, and she, together with Paul Hartman, have a very effective dance which gets them an enthusiastic encore.

Of course, Ferris Hartman in the role of Theophilus Sherry adds to his reputation as an exemplary light opera comedian. He emphasizes his lines in a manner to extract every particle of humor from them whenever necessary and he recites the well known philosophical verses We Are Only Poor Weak Mortals After All with effective emphasis. Hartman does everything he undertakes well and in this case he adds another triumph to his array of artistic conquests. Robert Carlson and Elfrida Steindorff add vocal solos to the performance. Chorus and orchestra under Paul Steindorff's experienced guidance complete the ensemble, while costumes and scenery add pleasure for the eye. You will not regret if you follow our suggestion and attend the performance of Madame Sherry at the Rivoli.

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Mischa Levitzki *and the Ampico*

Mischa Levitzki Writes A Letter To San Francisco

April 11, 1923.

To San Francisco: "It has been a privilege to play for you this season. Your reception at all three of my appearances is a delightful memory, and I am looking forward to my return appearance here, which I hope will be in the near future. In the meantime, however, I feel that, thanks to the Ampico, I play to a great many of you, all but in person. The influence of this wonderful instrument in the home is inestimable. I have heard and compared all of the reproducing pianos, and to me the supremacy of the Ampico is unquestionable. The selection of the right reproducing piano should not be entered into lightly. It is too important. It is just as important for you as for the artist, and should only be made after careful comparison."

Mischa Levitzki

COMPARE

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URNER-LARAIA CONCERT

Miss Catherine Urner, soprano, and William F. Laraia, violinist, gave a joint vocal and violin recital at the Fairmont Hotel on Monday evening, April 23rd, under the direction of Alice Seckels. An appreciative audience listened to a representative program of vocal and instrumental compositions. Miss Urner is head of the vocal department of Mills College and the proceeds of the concerts were utilized to swell the endowment fund. Owing to the fact that the San Francisco Musical Club held its annual banquet on the same evening many music lovers unable to be present would have been able to attend and thus add to the enthusiastic audience.

Miss Urner was heartily applauded for her vocal selections and expressed herself with individuality of style and an enunciation that earned her many compliments. She sang with that confidence and poise which only an experienced vocalist is able to cultivate. Mr. Laraia added to the artistic excellence of the concert by playing a few violin compositions well known to concert-goers which he interpreted with that fluency for which he has become known. Mrs. Elsie Cook Hughes played the accompaniments for both Miss Urner and Mr. Laraia with her usual skill, musicianship and delightful coloring which forms such a splendid background for a soloist to depend upon.

The Minetti Orchestra, under the astute direction of Giulio Minetti, will give one of its delightful concerts at Scottish Rite Hall on Thursday evening, May 17th. Mme. Rose Florence, the distinguished soprano soloist, will be assisting artist as will also Tarnia Akounina, violinist. A specially interesting program has been prepared by Mr. Minetti and it will be found that another exemplary concert has been added to the series of artistic successes of the Minetti Orchestra.

Mrs. A. F. Bridge presented her pupils in a well rendered program in her studio, 1920 Scott street, on Sunday afternoon, April 8th. The following pupils were heard: Misses Virginia Ratton, Esther Polli, Ruth Heany, Ruth Hannan, Ora Lambert, Ramona Leonard, Helen Leithold, Erma Keithley, Edith Parks, Bernice Glasson, Jessie Glyde, Pooche Steroty, Mrs. John Baker and Mrs. S. Leon. Everyone of these thoroughly trained students reflected much credit upon her teacher, and several of them exhibited voices of unusual beauty and timbre which made such an excellent impression upon their audience that hearty and prolonged applause rewarded the young artists for their successful interpretations.

Gertrude Ross, the widely known composer of Los Angeles, gave a reception in honor of Jack Hillman during the latter's visit to Los Angeles at the time of the annual convention of the California Federation of Music Clubs on Sunday afternoon, April 8th. About fifty prominent Los Angeles musicians were in attendance who were glad to meet Mr. Hillman and listened with pleasure to his interpretations of eight songs of which three were by Miss Ross, namely, My Madonna, The Open Road and Dawn in the Desert. That same evening Mr. Hillman broadcasted from the Los Angeles Times Radio Station singing Prologue from Pagliacci, Trees by Rasbach, The Open Road by Ross and Just a Wearyin' For You by Carrie Jacobs Bond, the last two songs with the composer at the piano. On Monday evening, April 9th Carrie Jacobs Bond gave a dinner in honor of Mr. Hillman. His trip south brought Mr. Hillman several requests to appear before some of the music clubs next season. The Los Angeles Times in commenting upon Mr. Hillman's singing said: "Carrie Jacobs Bond and Gertrude Ross, distinguished composers, whose songs are sung around the globe, honored K.H.J. The Times studio, with a visit last night. Jack Hillman, noted baritone, of San Francisco, sang Just a Wearyin' For You, by Mrs. Bond, with the composer playing the accompaniment. Inspiring and beautiful was the voice of the singer and the tender notes touched by Mrs. Bond at the piano. Equally beautiful and direct from the heart were the songs of Gertrude Ross, sung by Mr. Hillman to the composer's accompaniment. The

composer also favored with a piano solo, The Ride of the Cowboy, one of her selections which has a thrill to the theme and a wholesome, sincere sentiment."

Stanislas Bern, the excellent cellist and director, is meeting with brilliant success at the Hotel Whitcomb where his Sunday concerts evoke special enthusiastic comment. Last Sunday Miss Yvonne Landsberger was the soloist and contributed a number of excellent vocal solos which brought her enthusiastic applause because of her naturally fine voice and in mastery of emotional coloring. Blanche Hamilton Fox will be the soloist tomorrow evening when the program will be as follows: March, Emperor (C. Friedemann); Overture, Fingal's Cave (F. Mendelssohn); Waltz, Vienna Life (J. Strauss); Vocal Solo, My Heart at Thy Sweet Voice (Saint-Saens); Blanche Hamilton Fox, Nell Gwyn (E. Germain); Three Dances, Neil Gwyn (E. Germain); Vocal solos—The Fragrance of the Rose (Clough-Leichter), The Crimson Petal (Aulter), Aprile (Tosti), Blanche Hamilton Fox; Melody (Brig. Gen. Charles G. Dawes), La Gioconda (A. Ponchielli), Largo from New World Symphony (A. Dvorak), Vocal solo, Cavalleria Rusticana (Mascagni), Blanche Hamilton Fox; Grand Opera Selection shrd cmf cmf Grand opera selection, Migon (Thomas).

The San Francisco Musical Club elected its new officers for the ensuing year recently with the following gratifying result: Mrs. Horatio F. Stoll, president; Mrs. James Presley, first vice-president; Mrs. Charles Camm, second vice-president; Mrs. A. T. Fletcher, treasurer; Mrs. William B. Bosley, business secretary; Mrs. Daniel C. Deasy, recording secretary; Mrs. Gleen Woods, corresponding secretary; Mrs. Parker Steward, librarian.

MUSIC IN NEW YORK

By Rosalie Housman

New York, March 28, 1923. Unfortunately, I could not hear the first American performance of Lazare Saminsky's Symphony of the Summits, as I was away on a short lecture trip. But on my return, I found, upon inquiries that it had sounded very well, was concise, strongly constructed, and most effective music. The composer, who conducted it himself, Mengelberg giving place on this occasion, was warmly greeted by the large audience, and there were many favorable comments in the press. Mr. Saminsky is one of the well-known Russians who have found a home here as well as a public and publishers.

I came back in time to hear Fernanda Pratt's recital at Aeolian Hall the afternoon of March 20th. There was a large audience, much enthusiasm and beautiful flowers, all a deserved tribute to one of the loveliest voices heard in many a day. Known in the East by the picturesque name of Doria Fernanda, she is yet truly western, with the golden tints of warmth and light in her radiant personality as it is in her voice. She sings with a musical feeling, a clear understanding of the texts, and with charm. The Spanish songs, to which she seems so temperamentally suited, were specially welcome in the hackneyed season's offerings, and in The Marsh-Hymn of Ashley Pettis, she scored one of the hits of the afternoon. There is no doubt of her artistic success, whether it is on the concert stage or the opera, as she seems to be at home at either. She had again put California on the musical map.

It was good to hear the Freischütz again after many years. Its melodies seem as fresh as the day they were written, though there are occasional moments when things seem to be a bit stiff. But it is so joyous, so imbued with the folk-spirit and, above all, so richly scored, that it is worth a dozen Mona Lisa's and others of that type. It was adequately cast. Hutt as Max and Miss Sineumery as Agathe doing the leads. Moricke conducted, which says much.

The Haensel and Gretel which was also on their repertoire during the week brought a sold-out house and children everywhere who certainly showed interest and appreciation, frequently and audibly. The opera requires no extraordinary cast, but does need good staging and in every way they gave a good performance.

Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by LeRoy V. Brant, director of The Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second Street at San Salvador, San Jose.

A BIRD'S MUSICAL INSTINCT

The question of the musical instinct of animals is one upon which musicians do not agree very well. We all know that most dogs howl at the sound of a violin, and that cats do not favor the piano to any extent. Beyond that we are not prepared to go.

I should like to relate to you an incident which I myself have witnessed which would indicate that a bird has a sense of pitch, of rhythm, and a memory which can be cultivated.

Mrs. Nye Farley, residing in Santa Clara, has a canary which she has taught to whistle. Mrs. Farley, he it is known, is a trained musician, numbering among her other accomplishments the ability to whistle. By whistling the selection, "Listen to the Mocking Bird," over and over to her canary she taught the bird to perfectly duplicate the melody, up to a certain point. The performance would be as follows, substituting the melody for the words that I here give:

"Listen to the mocking bird, listen to the mocking bird! The mocking bird is singing o'er her grave. Listen to the mocking bird, listen to the mocking bird! Tweet, tweet, tweet, trillillill!" and so on. The bird would get so far, and then burst off into his own more familiar style of song.

The peculiar part of the whole matter is that the bird would go so far, when I first heard him. Later on, about a year or so, I again heard him, and he had memorized another half dozen bars of the music! Would not this indicate to anyone that the bird has a musical memory, and that that memory may be cultivated? It is a well-known fact that the German Rollers are taught to sing small pieces of music, and in my mind that this bird has actually memorized all but a few notes of the song I have mentioned, and that his intonation is good and his rhythm perfect.

This is an isolated instance of musical memory in a bird. As such we cannot justly draw any definite conclusions. But the incident might set us to thinking and observing, might it not?

CHALIAPIN AS A PROGRAM MAKER

Feodor Chaliapin, the great Russian basso, who will positively appear in San Francisco at the Exposition Auditorium on Sunday afternoon, May 20th, and on Monday night, May 21st, in two extraordinary recitals is strongly opposed to including operatic arias in his recital programs, as he considers it unintelligent for a singer to draw upon his operatic repertoire for a concert, when the literature of song is so rich and varied. Chaliapin, following a Russian custom, and one he has adhered to since his advent on the concert platform for the first time in his programs in advance, but sings from the numberless gems of his vast list, as the spirit moves him, and according to what he considers is most desired by his auditors. To hear the artist render such gems as The Volga Boatman, When the King Goes Forth to War, The Song of the Flea, The Two Grenadiers, etc., one can understand why Chaliapin confines himself in recital strictly to selections of this kind, for, as he says, "There may be in opera a few rare pages that are sufficiently lyrical in character to survive being transferred from opera to concert, but why should one use even these when the world's wealth of pure song is so immense that no singer in a lifetime can explore more than a portion of it."

The Chaliapin concerts will be great events here. Thousands will gather to hear the distinguished Russian, whose appearances everywhere have met with the wildest enthusiasm, and been accorded the highest praise. The recitals will be given under the management of Selby C. Oppenheimer. The ticket sale will start at Sherman, Clay & Co.'s store in San Francisco on Monday morning.

ELLIS CLUB CONCERT IN LOS ANGELES

The Ellis Club is giving its most pretentious program at the Philharmonic Auditorium on Wednesday evening, April 25. Felicien David's symphonic ode, "The Desert," which is the outstanding offering on the program. This composition is in three parts, and included in its rendition are a recitation and a lovely tenor solo. Hobbes Bosworth will speak the lines, while Ralph Laughlin will carry the tenor solo part. The Philharmonic Orchestra has been especially engaged to play the accompaniment for "The Desert," with Sylvain Noack as concertmaster. It has been our intention to review the work of this orchestra in some length. It is always a pleasure to attend their concerts, not for the music—for the humor of it all. Some of the members have been getting out the stiff front and the high choker for many many years. The old boys take their efforts just as seriously as they did thirty years ago! To see George Swenson and the rest of the basses, after the piece de resistance, is to know that he seen his dooty and he done it. Woot! Too late for a serious review this week—but look for a story on the old, good old boys, next week.

MUSICAL INFLUENCE OF DOMINICAN COLLEGE

New Recital Hall of the School of Music Is the Scene of an Excellent Concert Series Which Is Greatly Enjoyed by Students and Music Lovers

BY ALFRED METZGER

The Pacific Coast Musical Review intended on various occasions to compliment the authorities at the Dominican College in San Rafael for the splendid achievements attained by the Dominican College School of Music. The writer spent a most pleasant afternoon at this school some time ago and took along with him fine recollections of the systematic and efficient educational plan that is being followed at this institution. Indeed, we took such deep interest in the form of tuition employed there, and explained to us by one of the sisters in charge of music, that we asked for a set of the books and other study material in order to give our readers a more intelligent idea of the effectiveness of the curriculum. On account of the fact that a thorough study of these books require more time than we have had at our command recently, we shall have to ask the indulgence of our readers until such time when our examination is completed.

At the time of our visit we also saw the new recital hall. It is a very tastefully constructed and acoustically perfect auditorium. It is a pity we have nothing like it in San Francisco. Its seats exceed a thousand, and while at the time of our visit no organ had been installed, provision for such an instrument was made. We also heard some of the finest students sing. Her name is Miss Marcella Knier and she possesses a beautiful dramatic soprano voice which has been trained in a manner to enhance its fine timbre and to sound free and clear. This young lady also sings with excellent judgment and phrases her periods in a manner to accentuate their meaning. It was a decidedly intelligent performance and justifies interest in the singer's future.

Miss Irene Chien, pianist and accompanist, played for Miss Knier and revealed a complete control of the technical and emotional phases of pianistic art. She proved a splendid aid to the soloist and in her own work showed careful study and comprehension of the compositions entrusted to her care for adequate exposition. Miss Knier sang *Vol che sapete* and *Il est doux* it est bon. In extending these complimentary remarks we speak of course of the work of students, and wish to emphasize the fact that there can not be any doubt regarding the thoroughness of their training and the musically style of their expressions.

We also admired the beautiful homes that serve as residences for the students and the artistically arranged grounds and school buildings. There is no doubt but that the Dominican College is an educational institution of the highest rank. For the time being, the Dominican College introduced a complete concert and lecture course, the beautiful recital hall giving an excellent opportunity for these ambitious plans. Mischa Levitzky is one of the more recent attractions enjoyed at San Rafael. The entire season proved an enjoyment and education to the students as well as to the music lovers of San Francisco and the Sister to whose far-sighted judgment the success of this enterprise must be ascribed has indeed every reason to feel satisfied with the response which everyone readily gave to the appeals of the Dominican College for recognition and appreciation of its endeavors.

S. F. MUSICAL CLUB'S ANNUAL BANQUET

Two Hundred Members of Famous Organization Assemble at Palace Hotel and Listen to Many Addresses and an Unusually Interesting Program

By ALFRED METZGER

The San Francisco Musical Club gave its annual banquet at the Palace Hotel on Monday evening, April 23rd, and judging by the attendance and the enthusiasm that prevailed throughout the evening there is prevalent a spirit of co-operation and comradeship which is indeed conducive to the growth and perpetuation of this organization. Mrs. Lillian Birmingham, President of the California Federation of Music Clubs, and also President of the San Francisco Musical Club, presided. The Mistress and as is always the case conducted the proceedings with an originality of procedure and a precision of programmatic arrangement that added zest and snap to the evening's events.

Ordinarily the custom of introducing the speakers in rhyme is a tedious and occasionally a silly affair, but the way Mrs. Birmingham approached this matter was not only entertaining, but revealed unusual skill in arrangement of rhymes as well as in the emphasis of the characteristics of the speaker who was being introduced. As is customary at annual banquets Mrs. Birmingham first called on the various ladies who assisted her during her administration in the conduct of the affairs of the club. Among these included Mrs. Thomas Inman, Mrs. Mahel Coghlan, Mrs. Charles Curry, Mrs. Wilson and Miss Augusta Gillespie. Mrs. Coghlan made an exceptionally brilliant address, elegantly worded and containing beautiful sentiments that will long linger in the memory of those who heard the speaker.

In courtesy to the President-elect, Mrs. Horatio F. Stoll, who was called upon to address the assembly, and received a most enthusiastic welcome. Mrs. Frederick Crowe, President of the Pacific Musical Society, Mrs. Alvina Heuer Wilson, President of the San Francisco Music Teachers' Association, and Vincent de Arriaga, President of the Musicians' Club, delivered brief addresses. Redfern Mason, music editor of the San Francisco Chronicle, and Miss Cora Winchell, music editor of the San Francisco Journal and Alfred

Metzger, editor of the Pacific Coast Musical Review, also contributed their share to the oratorical efforts of the evening.

After the conclusion of the addresses a music program was presented. The same was opened by Frederick MacMurray, who gave two selections for the viola, arranged by himself. Mrs. Ellen Page Pressley, sang an aria from Manon by Massenet with that graciousness of style and clearness of voice which has made her so many a favorite. Elsa Schlow Trautner, the possessor of a very flexible and clear coloratura soprano, sang the Titania aria from Mignon by Thomas with most effective poise and phrasing. Miss Modesta Mortensen interpreted two violin solos with technical skill and musical judgment and received hearty recognition for her artistry. Miss Ellen Pealy gave a brilliant interpretation of Liszt's Sixth Rhapsodie adding much to her gradually increasing reputation. Mrs. Marguerite Raas Waldrop sang in a very tasteful and refined manner a song by Uda Waldrop entitled *Every Time I Look at You*, with the composer presiding at the piano, adding zest to the performance. It was one of the most charming features of the program. Emil Breitenfeld and Victor Lichtenstein concluded the program with their exceedingly humorous description of moving pictures with music but without pictures. It certainly created a sensation and proved the hit of the evening.

Mrs. Lillian Birmingham has the satisfaction to know that another unforgettable evening has been added to the San Francisco Musical Club's great array of successful entertainments.

SEASON'S FINAL MATINEE MUSICALS

Large Audience Admires Excellent Pianistic Art of Guiomar Novaes in the Colonial Ballroom of the St. Francis Hotel This Week

Although the writer was unable to attend the concert of Guiomar Novaes at the Colonial Ballroom of the St. Francis Hotel last Monday afternoon he is able to intelligently review the concert inasmuch as he heard this distinguished pianist in Los Angeles a short time ago. The brilliant and well justified success that rewarded Mme. Novaes for her splendid artistic accomplishments in the South also crowned her efforts in this city. An unusually large audience attended this last one of Alice Seckels' Matinee Musicales and showed by its enthusiasm, as reported to us by friends, that the charming and attractive personality of the artist as well as her numerous musical advantages combined to make her a favorite from the very start.

There is represented in this pianist the essence of distinguished virtuosity. She combined a number of musical characteristics each one of which entitles her to a place among the elect. Her technique is singularly clean cut and precise. Her touch is limpid, yet firm and capable of powerful results. She never soles on the piano, but expresses herself in a manner easily comprehended by those to whom musical expression is a response to their own inner feeling.

We particularly enjoyed her Chopin interpretation which lacked the saccharine effeminacy which so many pianists think they must apply to Chopin, and yet she never permitted herself to become too emotional, and her force or undue vitality. It would be difficult to imagine a more effective reading of the Scherzo than Novaes gives it. There is prevalent throughout her recital that inexpressible atmosphere of thoroughness and proficiency which always surrounds the true artist and the disciple chosen by the muses to deliver a real message.

EMINENT PIANIST DELIGHTS NOTRE DAME

Mme. Marie von Unschuld, Distinguished Viennese Piano Virtuosa, Assisted by Her Daughter Madeleine Interpret An Excellent Program

Mme. Marie von Unschuld, the eminent Viennese pianist, Court Pianist to her Majesty the late Queen Elizabeth of Rumania, and her daughter and pupil, Madeleine, a gifted juvenile pianist, gave the following program at Notre Dame College of Music in San Jose on Monday afternoon, March 19th: Scherzo B flat minor (Chopin), Prelude, The Tolling Bell (Chopin-Unschuld), Turkish March (Beethoven-Rustenstein), Mme. Marie von Unschuld: Sonatas A and B major, op. 10, Andante (Varlazioni) (Beethoven), Rhapsodie No. 10 (Liszt), Madeleine: Echo Story (Paganini-Unschuld), Scenes from Childhood (Schumann), La Campanella (Paganini-Liszt), Mme. Marie von Unschuld: Valse lente (Brahms), Concerto G minor, Scherzo (Sant-Saens), Madeleine: The Wanderer (Schubert-Liszt), Rhapsodie No. 11 (Liszt in the war), specially arranged and edited by Mme. von Unschuld, Mme. Marie von Unschuld.

Mme. von Unschuld is giving these concerts for the benefit of Austrian people who are suffering from post war conditions, and we are creditably informed that she is an artist of high distinction. The beneficiaries of these concerts are principally children who have lost their fathers in the war. Both technically and musically the artist made a deep impression upon faculty and students, and her little daughter proved herself endowed with unusual talent. She obtains a very big tone, considering her being only fourteen years of age, and her interpretation is intelligent beyond her years. Mme. von Unschuld is a resident of Washington, D. C., where her husband is employed in the State Department. She is not only a distinguished artist but a refined and highly cultured woman.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

LOS ANGELES OFFICE: SUITE 447 DOUGLAS BUILDING, 257 SO. SPRING STREET, TELEPHONE 820-302

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LONDON STRING QUARTET

The twelfth and last concert of the Los Angeles Chamber-Music Society's series was given over to the London String Quartet, composed of Arthur Beckwith, first violin; Thomas W. Petre, second violin; H. Wald-Warner, viola; and C. Warwick-Evans, violoncello. The program was: String Quartet in C, Opus 59, No. 3 (Beethoven); String Quartet, Opus 23, H. Waldo Warner; String Quartet in F, Opus 96 (Negro), Anton Dvorak.

The Beethoven is one of his very loveliest works. We quickly became aware of a different tonality than is usually heard. Their playing is not broader than that of the Flonzaley Quartet, not always as rich, but this is more than made up for by their masculine tone. I cannot find the word to fit the quality, but I mean something the farthest removed from that honeyed sweetness which is the temptation of musicians who play together a great deal. The Andante is strikingly original even in this age of brilliant fugue ever written for strings.

H. Waldo Warner's Fairy Suite, "The Pixie Ring" is not distinguished for its musical content except in the last movement, but is delightfully effin and humorous. It is a treat to be allowed to laugh at humorous music and to hear it played humorously. How few conductors recognize humor when it is written into a score. In this case it was obvious, and the composer-violist was heartily applauded and smiled not unlike one of his own pixies.

Dvorak's Negro Quartet is all that his New World Symphony just fails to be for my ears. It is beautiful writing throughout and was played with such remarkable understanding and with such a standard of quartet quality to last them through a lifetime. The Lento—that lovely lament of an enslaved people—is among the finest things in modern music and oh how these four men played it!

The two developments upon Cherry Ripe and Sally in Our Alley by Frank Bridges, who was violist in this quartet before Mr. Warner, are so well known in this city that I need not say more. The records that were demanded and played as encores, I am still humming Sally in Our Alley and striving vainly to recapture the ravishing web of harmony in the second part. In its way it is as lovely as Haydn's Emperor Quartet.

I came away from this concert in that state of exalted excitement which only exceptional music can induce. Spiccad as our own quartet is, it is just as well this concert came at the season's end.

Now—All together for the next season!

LLOYD DANA.

PHILHARMONIC ORCHESTRA

The final concert of the Philharmonic Series was also one of the season's best. The symphony chosen to linger in our memories as the last one heard was Brahms-Symphony No. 1 in C Minor, Opus 68, followed by Debussy—Prelude a l'après-midi d'un faune (The Afternoon of a Faun) after the Eclogue of Stéphane Mallarmé, and Strauss—Totenfeier, "Death and Transfiguration." The Brahms Symphony furnished material for a masterly interpretation, one of the finest I have heard Mr. Rothwell give. In the first movement is very little Brahms, the composer of beautiful love-breathing songs. There seems here nothing but music. He wrote evidently thinking mostly of the possibilities of the instruments, and the movement is one of the wonders of symphonic writing. The Andante is Brahms of the songs in beautifully sustained melodies. The third, Allegretto, is gentle and graceful, while the fourth is an emotional and musical triumph. At the conclusion of the symphony, Mr. Rothwell received an ovation, and upon repeated calls Mr. W. A. Clark, founder and guarantor of our wonderful orchestra came out upon the stage amid storms of applause.

Debussy's Prelude to the Afternoon of a Faun, unlike much of the music by this great modern, is a strictly thematic piece of writing, built upon a constantly recurring theme which is taken up by flute, clarinet and oboe in so haunting a manner that it can never be forgotten. This number was delicately played, and greatly appreciated.

Strauss's great tone poem—Death and Transfiguration—was a fitting number with which to close a concert series. Mr. Rothwell's magnificent brass section is heard to advantage in the triumphant transfiguration theme—one of the loftiest themes that ever came into the heart of a composer.

The audience demonstrated its approval of the season's work in no uncertain manner, and thus ended our orchestra season for another summer. It is to be hoped the Hollywood Bowl concerts will be resumed this summer to tide us through the period of musical starvation.

LLOYD DANA.

That there will not be a dearth of the finest musical attractions for Los Angeles next season is assured by another concert series of world-famed artists announced



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Sylvain Noack

Sylvain Noack is considered by many critics one of the finest violinists in the United States. He is concert master of the Los Angeles Philharmonic Orchestra—owns, uses and heartily endorses the

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Mr. Noack is accepting pupils at his studio, 120 S. Oxford, Los Angeles.



by George Leslie Smith, manager of Philharmonic Auditorium and H. M. MacFadden, manager of the Elwyn Concert Bureau. These managers have completed plans to bring to the Auditorium next season nine big concert attractions by direct affiliations with the Wolfsohn Musical Bureau of New York, the oldest and largest agency in America.

This list of internationally known stars include Mme. Margaret Matzenauer, prima donna contralto of the Metropolitan Opera Company; Clarence Whitehill, baritone of the Metropolitan who has sung most of the leading roles this season in the Wagnerian operas; Jascha Hietetz, considered by many as the world's greatest violinist; Maria Hogan, the latest European sensation in opera and concert, one of the world's leading coloratura sopranos, who has recently taken New York by storm in her recital work and as guest artist with the German Opera Company; Mario Chamlee, our own Los Angeles tenor who has reached the very principal of success as leading tenor of the Metropolitan Opera Company; the famous quartet of Victor artists, known wherever Victor records are heard, these noted singers include Olive Kline, Elsie Baker, Royal Dagnum and Lambert Murphy, all popular favorites.

The comic opera production (vast pocket edition) of Mozart's "Impresario" with Percy Heintjes, in the leading role supported by an all-star cast. Moritz Rosenthal, distinguished Polish pianist, who returns after seventeen years of European triumphs; Max Rosen, young Russian violinist who almost caused a riot by his marvelous playing here two years ago with the Philharmonic Orchestra, and last but not least on the list of celebrities, Reina'd Weranarath, American baritone too well known to require introducing to local music lovers.

This formidable array of talent will be heard on Monday evenings during the music season, starting with a combination of talent on Monday night, October 22, that will make even the most blasé patron sit up and take notice for it will include Mme. Matzenauer, Mme. Elizabeth Rothwell and Clarence Whitehill, supported by the entire Symphony Orchestra, conducted by Walter Henry Rothwell, in a program of excerpts of Wagnerian operas.

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Halette Gilberto, composer-pianiste who is wintering in Pasadena, has a number of his songs included in the repertoire of Viola Ellis. The latter is a resident of Los Angeles, and was recently pronounced by Mme. D'Alvarez to possess one of the great contralto voices of the world.

Eleanor Hornby Woodward, dramatic soprano, has returned from the East, where she filled successful concert engagements. A cancellation of her engagement as church soloist in New York was made necessary by her departure for California, illness of her daughter being the cause.

Gloria Wayne presented an all-Indian song recital at the Chahuenga Parent-Teacher Association, March 21st. She will repeat the program for the Highland Park Ethel, and the Lancaster Woman's Clubs during April.

The Music Teacher's Association met in the Tajo Building, March 19th, and Jennie Winston, Bertha Vaughn, J. P. Poulin, Lillian Backstrand led the vocal

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Presents "Il Trovatore" on Tuesday Evening, April
24th, at Gamut Theater, Los Angeles, and on Thurs-
day Evening, April 26th, at Pasadena High School
Auditorium.

Round Table discussion. Cordellia Smisaaert, pianiste,
and C. Raymond Menhennick, violinist, were soloists of
the musical program.

Maud Elizabeth Richards sang two of her own com-
positions at a reception given recently in the Hollywood
home of Dr. and Mrs. Guido Castles. Evelyn Lane
honored the principal guest, Prince Ramchandra of
Bombay, by singing The Song of India.

Frieda Peycke, with a group of pianologues, and the
Orpheus Four in vocal selections, entertained the
Kiwans Club on March 15th.

Anna Ruzena Sprotte was given a reception by the
Los Angeles Music Culture Club, Sunday night, the 15th
inst., in the Kanst Art Gallery. Those appearing on
the accompanying musical program were Glida Mar-
chetti, dramatic soprano; Mme. Marguerita d'Aleria,
pianiste; and Dr. Bruce Gordon Kingsley, opera lecturer.

Daisy Jean, Belgian 'cellist, has given a series of six-
teen Southern California engagements under the direc-
tion of Frank L. Grannis (in charge of the Southern
California Music Company Artists' Bureau). She ap-
peared on the Grauman Discovery program of March
11th, meeting with unusual success.

Homer Simmons, pianist, has been engaged by Havrah
Hubbard for a tour of the East. Hubbard is a lecturer
and music critic and has presented successfully a series
of operalogues.

The Los Angeles Conservatory of Music gave a pupils'
recital at the Highland Park Branch, March 16th. Those
participating were: Inez Marston, voice; Evelyn Pick-
rell and Florence Taylor Black, violin; Faith Hitchcock,
Elizabeth Allen, Mary de Lano, Irene Oates, piano. Two
more recitals will be given by the school this month.
On March 27th, Florence Hayes and Lora Call will be
presented, and on the 29th inst., Elizabeth Allen and
Inez Sitton will give a program.

Doris Struble gave a pianologue at the last meeting
of the Wa Wa Club's Junior Auxiliary, March 28th.
Lora May Lampert, soprano, and Eunice Landrum,
pianiste, were on the same program.

Walter Fisher Skeel, A. M. Perry, Arnold Wagner
Vincent Jones, were among those of the U. S. C. College
of Music faculty who were installed as members of the
local chapter of National Music honor society, during
ceremonies held at the university in March.

The Los Angeles Trio gave its fifth concert of the
season in the Ebell Auditorium, April 12th, its members
displaying even smoother ensemble playing than at their
last appearance. The audience was large, and thor-
oughly appreciative.

May McDonald Hope, Calmon Luboviski, Ilya Bronson
—their music was a glimpse of pure beauty. Three
numbers to the program, each played with consummate
skill and understanding: Trio No. 1 G Major, Hayden;
Sonata for Piano and Violoncello, Op. 19 G Minor, Rach-
maninoff; Trio C Minor Op. 108, Brahms. The Scher-
zando movement of the Rachmaninoff Sonata was de-
cidedly the success of the evening. The violoncello and
piano composition abounded in odd rhythms and mellow
tones and a loud ovation followed it.

The finesse of the trio is the foundation of understand-
ing underlying all its work. Such closely knitted en-
semble playing has the semblance of one voice arising,
of one voice typifying the beauty of sound. Both the
trio numbers brought out this fact, the Finale of Hayden
and the presto movement of the Brahms. In the first,
May McDonald Hope did some particularly commendable
piano phrasing. But to point out the merits of each
artist is impossible. Another such an event is dated
for May 2nd, of which the program is: Trio B flat Major
No. 7 (Beethoven), for violin and violoncello; Passac-
aglia, Handel-Halvorsen; Trio, A Minor, Op. 50, Tschai-
kowsky.

James Campbell, Jr., pianist, and Norma Hewlett, so-
prano, appeared in a joint recital in Santa Barbara last
week.

Margaret Monteville Juny presented her music class

in a recital last Thursday evening, April 26, in the Music
Hall of the Music-Arts Building.

Mrs. Lily Link Brannon gave a Studio Recital for five
of her pupils last Saturday afternoon April 21, at her
studio in the Walker Theatre Building.

Hazel Elwell, soprano, was one of the featured so-
loists on the anniversary program given last week by
the Pasadena Shakespeare Club.

Ann Thompson, pianist, presented a program at the
Downey's Women's Club Friday, April 13.

Charles Wakefield Cadman has returned to Los
Angeles and will remain until the opening of his concert
season next October. Mr. Cadman has just completed
an interesting and successful tour of the Middle West
and Pennsylvania, and is enthusiastic over the welcome
accorded him and Princess Tsanina by audiences and
critics. While in Chicago he had the pleasure of seeing
his opera "Shanewis" presented by the opera in Our
Language Foundation.

Ponselle's Program—There should be a thrill for
music lovers, musical amateurs and music students in
the program which Rosa Ponselle will give as her first
Los Angeles concert on May 7. Eastern critics have
exhausted all the adjectives in recording the brilliance
of this flaming personality, who became a famous prima
donna in one night as co-star with Caruso at the Metro-
politan Opera House four years ago. William Tyndler
will assist her here. Ponselle's program will be: Aria,
"Pace, Pace Mio Dio" (Verdi) (From "La Forza del
Destino"), "Odonava l'Aprile" (Parelli), "Danza Fanciulla"
(P. Duranto), "Maria Wiegandell" (Max Rieger), "Chan-
son Norvegienne" (Felix Foudrain), Aria "Suicidio! In
quest fieri moment!" (from "La Gioconda") (Ponchielli),
"My Lovely Celtic" (Gilly Higgins), "Eros" Grieg;
"Homage to Spring" (Alexander MacFadyen).

Loew's State Concert Orchestra under the direction
of Riemer will offer for the overture selections from
"The Prince of Pilsen," one of the most popular of
operettas. "The Serenade," by Tidl, will be rendered as
a duet by P. Mitz, playing the French horn and J. Dotzel
the flute.

Zoellner Recital—A program of contrasts was offered
as the high concert by Yvonne Zoellner, pianist at the Ebell
club house. The program opened with the Haydn quar-
tet, Op. 64 No. 5, followed by a Serenade Op. 56 by
Sinding. Smetana's quartet named by him "From My
Life" concluded the program. An extended review will
appear in next week's issue.

Raisa-Rimini Concert Off.—Owing to an unfortunate
series of circumstances the Eastern management felt
called upon to cancel the Raisa-Rimini Pacific Coast
tour. Los Angeles patrons who hold tickets for Tuesday
evening, April 24, will please bring same to the Audi-
torium, west box office, where adjustment will be made.

John Smallman will present eight of his artist pupils
in four recitals which are to be held at the Ebell Club
Auditorium at intervals of three weeks beginning Friday
evening, May 11, when he will introduce Louis Yackel,
tenor, with Eleanor Brayan, contralto. Lorna Gregg will
be at the piano and violin solos will be given by Morris
Stoloff. For the second recital Friday evening, May 25,
he will introduce George Gramlich, tenor, with Mary
Alice Whipple, soprano. For the third event on Friday
evening, June 8, he will present Marion Bean Badenoch,
soprano, with Robert M. Harris, tenor. And for the fourth
recital on Friday evening, June 22, he will offer Erma
De Mott, soprano, and Mildred Messer, contralto.

Dr. and Mrs. Alfred Guido Castles gave a reception
on April 23 at their Hollywood residence, Castle Sans
Souci, in honor of Dr. Robert Wallace Douglas, American
baritone. Dr. Douglas has been baritone soloist with
the Metropolitan Opera Company for seven years.
Among his musical achievements was his portrayal of
Valentine while supporting Caruso in "Faust."

Olga Steeb, guest soloist of the Woman's Symphony
Orchestra, received an enthusiastic welcome at the
concert given by that organization at the Philharmonic
Auditorium. Miss Steeb gave a beautiful interpretation
of the Beethoven Concerto in C major, and received
admirable support from the orchestra under the baton
of Henry Schoenfeld. As an encore the soloist played
Mendelssohn's Wings of Song.

The California Theatre concert arranged by Carl
Elmor for this week is extremely well balanced and
of broad musical appeal. The feature number, Liszt's
Polonaise in E. Major, a typical and beautiful work,
is having its first orchestral rendition in Los Angeles.
This was originally written by Liszt as a piano solo
and it is one of the most brilliant and colorful of his
works. The semi-martial chivalry of this form of com-
position is reproduced extremely well and the entire
plan and melodic conception are thoroughly character-
istic. Mr. Elmor has chosen for his second number
Beethoven's Minuet with solo violin and duet passages
as relief—a work more frequently heard as a violin
solo. The transcription for strings which he has ar-
ranged is charmingly done and its dainty beauty is quite
in contrast to the brilliant Polonaise. The concert closed
with another of the "How Many Do You Recall" series
which Mr. Elmor has made so popular and this medley
of harmonies of bygone days is cleverly done, both in
scoring and interpretation.

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AMERICAN GUILD GIVES NEW YORK CONCERT

German Opera Enjoys Continued Popularity—International Guild Gives First Performances of Several Important Works and Starts Commotion

BY ROSALIE HOUSMAN

New York, March 10, 1923.

The third public concert of the International Guild (they have also been holding private lectures for their subscribers) was held at the Klaw Theatre, on the evening of March 4th, and the house was crowded, with serious musicians, who came anxious to hear the novelties scheduled, as well as the known soloists, who assisted. Of these, the best known was Leo Ornstein, who played a Nocturne and a Sonata, neither one of the sort to make one squirm or profane the night. Melodic or conventional they were not—neither were they as revolutionary as some of his earlier music. Rather would I say they were evolutionary, as they had a far firmer basis and logic, and a more subtle understanding than the Wildmansdane, and others from his pen. They are strong stuff with something in them which is in our Age of Steel as Ornstein is, as far as I can judge, a child of his time. Pianistically, he was interesting, though why he should decide to play a Haydn theme and variation for an encore is too much for me. The Bela Bartok second quartet which opened the concert was tremendously interesting, imaginative, virile and uncompromisingly modern. It is masterly writing, logically made, at times polytonic, never ugly for mere ugliness, and holds the listener's attention throughout. Bartok is representative of young Hungary, politically and musically emancipated. But though Leo's Gates were the most important numbers, they were followed by the Sonata for harp and piano, composed by Carlos Salzedo, in which he played the piano and his pupil Marie Miller the harp. In this music the composer had availed himself of many of the new sounds which he has discovered in his instrument and has blended them remarkably with the piano, getting delight and new tonal combinations to charm our ears. Musically too, his message is important. But all the racket was started by the Hyperprism of the founder of the Guild, Varese, who enlisted the services of several horns, trombones, a clarinet, a flute, trumpets and about fourteen varieties of percussion which were played by the faculty and scholars of the Dalcroze Eurythmic school. The composer conducted. In all fairness to Mr. Varese's very evident sincerity I must state that the wild laughter and hysteria which started almost as soon as the music, was unavoidable. Certainly the first sounds were wildly strange and the audience quite visibly expressed themselves. So I found it very difficult to listen fairly, as the noise around was great, but though so, the results seemed foolish on first hearing, the evident endeavor of the composer to throw off all known formula and express himself in a new territory were so sincere that, for this reason alone, the performance was justifiable. Whether it will be done again (it was repeated that same night) is an entirely different story; there may be something genuine in the attempt.

It is very likely that the coming tour for the benefit of the Field Service has been discussed in the West. E. Robert Schmitz and Mme. Eve Gauthier are planning going there in the near future. The idea was started most auspiciously in New York at Carnegie Hall, on March 5th, when the same artists, as well as Casella, Rother, the French-American quartet and Carlos Salzedo shared a splendid program. The purpose of the tour is to collect funds for the Field Service in honor of the 127 young Americans who gave their lives to the Cause, before we joined. In looking over the list, I was proud to note that there were several Californians, which fact should stimulate our interest. At this particular concert one heard the two Sketches of our own Griffls, splendidly done; Schmitz and Casella played the two pieces for two pianos; the exquisite Introduction and allegro for harp, winds and strings, which should be heard more often, Mme. Gauthier in representative American songs and other equally interesting music. The purpose is worthy of social as well as musical support.

The performance of Frederick Jacob's Eve of St. Agnes was delayed a week owing to the delay in getting the score and parts. In San Francisco, where it was recently heard, it had been already heard under Bodansky and was given here by the City Symphony Orchestra under Dirk Foch. It made a splendid impression on a large audience who made the composer acknowledge it from his loge on second hearing. (I heard it at its first performances, my impression of its fine orchestral values were confirmed and its musical beauties improved on renewed acquaintance. There is a tender quality in the love music which bespeaks deeply felt joy, and the directness, the sincerity, and the sympathy were expressed in the performance. Press comments were very cognizant of the importance of the music.

The American Guild's last public recital at Town Hall, March 7th (there is to be a semi-public one at the Library in April brought to the street house to hear a representative program as has been heard this winter. Opening with Powell's violin sonata, which he and Stessel played with understanding, went the gamut of modernism and ended with the sonata for two pianos of Ornstein in which Mme. Leginska and the composer participated. The Powell work has a future, though it looks back musically as well as ahead, and I hope it will be heard again. Mme. Gauthier did two groups of songs of Srelnert's and Vaughn's, neither of great importance, though the former's Laquer Prints seemed far

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more interesting. Samuel Gardner, composer-violinist, whose music I have reviewed, played quite a number of his own things, to the great delight of the audience, and he honored the Canebrake. Of the two-piano sonata of Ornstein, on first hearing, I can truthfully say it is far too long, especially the first movement, but though the others are very discordant, and even violent, they show a power and force which cannot be denied. It was splendidly played by the composer and Leginska—the guild deserves credit for having included it, in spite of the lack of interest of those present.

Other operatic notes of importance was the appearance of Mme. Kemp as Kundry, and the debut of the Russian artist, Ina Bourskaya as Carmen, which suited her most remarkably vocally and temperamentally. Her voice is rich, dark, and emotionally expressive, her acting strong.

The musical comedy field has been growing a fine crop, and with Miss Peggy Wood, in the Clinging Vine at the Knickerbocker, Henry Savage has a sure fire hit and a play of lusty growth. The operetta has a real plot—one might be tempted to say it is a play with music, the balance is so good, and certainly Zelds Sears, who provided it, has good situations and clever lines. The music by Harold Levey, is tuneful, fairly original and adequate. The supporting cast are worthy of their delightful star, and specially worthy of comment were Louise Galloway, Reginald Pasch, and Charles Derickson. The staging was rather attractive and, on the whole, one must say that in the Clinging Vine Broadway has the best musical comedy seen in many a long day.

The Schuberts, over at the Ambassador, are starring Tessa Kosta in Caroline, one of those sweet performances which are just the thing for the flapper and the tired business man. The tunes are catchy, attractive and well sung—the piece is delightfully staged. It is one of those Southern tales with delightful old negro servants (capably played by Mattie Koon and Ben Linn), a clown (Harrison Brockbank) and all the rest of the family. The hero is a most romantic person) was well sung and played by Harold Murray and Helen Shipman, as the daughter, added plenty of pep. Miss Kosta was a picture and sang with much charm.

HADLEY'S THIRD SYMPHONY PLEASES NEW YORK

New York Philharmonic and Philadelphia Orchestra Gives Excellent Concerts—Beethoven Association Presents Classic Program

BY ROSALIE HOUSMAN

New York, March 17th, 1923.

As I am leaving on a short lecture tour, which takes me into Pennsylvania, I cannot make this report other than brief, but I can point out a few highly interesting concerts which have happened during the past week (March 12-17). Perhaps the news that will be of most interest would be the performance (and a very splendid one) of Henry Hadley's third symphony which was a feature of the Sunday concert at Carnegie (March 12th) and which was conducted by Willem Mengelberg. The composer was recalled to the stage several times to acknowledge the applause. The orchestra played beautifully, with a rich, glowing tone and elasticity. And the Philadelphia men, on Tuesday, the 13th, bringing the Schubert in C, as well as Till Eulenspiegel, and two Oriental Impressions of the Bostonian Henry Elcheim, drew a packed house and great applause. Sometimes Skowksi is as capricious, as he was with the rhythms of the Schubert, but in spite of that, he infuses so much vitality into the orchestra, that the performance fairly glows with color. He made the Till quite amusing, quite a contrast to the reading which was given it on Thursday evening, March 15th, by Montoux and his excellent Bostonians. That organization has the lovely woodwind section which is hard to bring out, to give it the depth of tonal values which is firm yet flexible. His "Till" was sarcastic, biting, thoroughly French in spirit and entirely in legendary tone. The audience "ate it up" and the audiences of the Boston symphony are particularly reserved and distingue. There was also the Chausson symphony in B flat, and the two Taglies (which I heard from a box) and which was so well received that the composer acknowledged the applause from there.

Onegin was Damsrosch's soloist of the week, winning all who heard her, with her personal charm, and magnificent voice. It is one of the greatest I ever heard. Mengelberg, true to his love of Mahler, performed the seventh Symphony and those present were either bored to tears by his hour and a half (an hour and a half) or enjoyed it. This is a muted question. To many Mahler is empty and dull, futile and poor in ideals, but there are many who proclaim him great and it is but fair to give the public the deciding voice.

At the opera, the season's routine goes on, as always, with packed houses to tell of the continued popularity of Verdi, Puccini and others. At the Lexington, where German opera holds sway, there are also packed houses, and good performances of Wagnerian classics. It has been announced that the company goes on tour next season, and will have Josef Stransky as guest conductor.



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At the final concert of the Carnegie series Mr. Damsrosch gave an old "novelty" in the shape of the triple piano concerto of Bach which was done by Schnabel, Maier and Pattison. It has rarely been heard in the concert halls and that is surprising, as it is one of the loveliest of the ensemble numbers Bach wrote, with a deep and human note, which is very appealing. It was superbly played.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Tell me who Goossens is? W. A. Eugene Goossens is the "bright particular star of modern English music," "England's leader of anti-bochism in music." He is of Belgian descent and was born in 1893, the son of the former conductor of the Carl Rosa Opera Company. He studied at Bruges, Liverpool, and the Royal Academy of Music in London; was violinist in Sir Henry Woods' Queen's Hall Orchestra, assistant conductor of opera at Covent Garden under Beecham, and conductor of the Manchester Symphony Orchestra. His works include "Kaleidoscope," "Four Conceits," "Nature Poems," "Hommage a Debussy," "The Curse," "The Eternal Rhythm," and two sketches for string quartet, "Fly the Tarn" and "Jack o' Lantern," performed here this season by the Flonzale Quartet.

2. Is the Gong of Chinese origin? D. S. Yes. The Chinese until recently were the only people who knew the secret of tempering bronze for the manufacture of gongs. A French chemist discovered the bronze becomes malleable by being heated and then plunged into cold water, and gongs are thus treated after casting and are then hammered. The gong is said to have been introduced into Europe from the East at the time of the French Revolution, when it was used as a funeral bell.

3. What is the Line of Continuation? A. H. J. In term usage, it is a line of figures drawn from a chord is followed by one or more of its other positions, a line, called the Line of Continuation, is drawn under them, signifying the continuation of the same harmony, instead of figuring each position of the chord.

4. What is a Csardas? L. L. F. The Csardas, or Czardas, is the national Hungarian dance. It consists of two movements, a "Lassu" or slow movement and a "Fris" or quick movement. These two movements alternate as the dancers wish, a sign being given to the musicians when the change is desired.

5. Who is the head of the Music Division of the Library of Congress? T. C. Carl Engel of Boston, appointed in 1921.

Note—I have a question from a person signing himself A. Singer. May I ask this person to be good enough to read the heading of this column and note the rule I regard to anonymous communications. If he will extend me the courtesy of his confidence I shall endeavor to answer his question.—QUESTION EDITOR.

(Continued from page 1, column 1)

which included: Dove Song from Marriage of Figaro (Mozart), Er der Herrliche (Schumann), Du bist wie eine Blume (Liszt), Solvejg's Song (Grieg), Hark! Hark! The Lark (Schubert); J'ai pleuré en rêve (Fink), Les mes vives (Hahn) and Down Here (Brube), Mrs. Jones delighted her audience with her smoothness of voice and her exceedingly discriminating and tasteful mode of interpretation and her authoritative phrasing gained by evident experience. Mrs. Jones is unquestionably a serious artist who grasps the significance of serious compositions and who interprets the same according to artistic principles. Judging from the hearty expressions of approval Mrs. Jones made an excellent impression.

H. B. Randall, clarinetist, and Mrs. Ludwig Rosenstain, pianist, interpreted in concert for clarinet and piano by Weber in a truly musicianly and craftsmanlike manner. Both proved themselves to be musicians of unusual artistic calibre.

Mr. Randall has a remarkably smooth tone and excellent expression, while Mrs. Rosenstain is a pianist of thoroughly developed artistic instinct and delightful technical equipment.

Frank Wenzel accompanied Mrs. Josephine Wilson-Jones according to the rules of musicianly requirements.

Thursday Evening, April 12, the Pacific Musical Society gave another one of its enjoyable programs, every number eliciting hearty applause from the audience. Owing to the fact that numerous other events prevented our being present on this occasion we delight in printing the program in full. However, we wish to say that Mrs. Margaret Jarman Cheeseman, the possessor of an excellent soprano voice, and an artist of experience and intelligence, was specially successful in arousing genuine enthusiasm. The complete program was as follows: A Chanson (Chanson Tel. Prospekt 32), L'Etouffe du Matin (Chanson Alsacienne), Chanson Mexicaine (Mexico), Tambourin (du XVIII siècle) (Old French), Serenade Basque (France), Phileas Goulet, Mrs. Arthur Duclos at the piano; Air Varié and Minuet (1651-1764) (Matheson-Bauer), Rondo a Capriccio (Beethoven), Intermezzo (Brahms), Scherzo (Brahms), Lois Adair; Where Dancing Was Londest (Tschaiskowsky), Nightingales Sing No More in the Grove (Gretchaninoff), Danzon la Gigue (Poldowski), Aria, Oh, Stella Vagabonda (from Adriana Lecouvreur) (Cilea), Margaret Jarman Cheeseman, Louise Gilbert Loifgren at the piano; Marionettes (MacDowell), Gold Fish (Debussy), Rhapsodie, C Major (Dohnanyi), Lois Adair; Ay, Ay, Ay—Song of Argentina (Friere), Chanson Bachique (Chopin) (Thomson), Lois Adair (Mary Carr Moore), Salam (Anges Lanes), Invictus (Bruno Huhn), Phileas Goulet.

LOS ANGELES TRIO CONCERT

The last concert of the series will be given by the Los Angeles Trio—May McDonald Hope, pianist and founder; Calmon Luboviski, violin, and Ilya Bronson, violoncello—at the Ebell Club House, Los Angeles, on Thursday evening, May 3, at eight-thirty o'clock, when a program of unusual interest and beauty will be given. It will include:

Trio in B flat No. 7 by Beethoven.
Passacaglia by Handel-Halvorsen (For violin and violoncello alone).

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The Trio has given five concerts this season in a most creditable manner. They have established an organization presenting only the best in chamber music and have succeeded in attracting large and interested audiences.

Though founded seven years ago by May McDonald Hope, the organization has not become as well known until this season and every concert given has seen a growth in attendance. The programs have been arranged so as to give the greatest variety possible and though the finest of the classical masters have predominated, many novelties have been introduced, including the Violin Duet Trio, the Sonata by Dohnanyi, The Goossens Trio with Jay Plow, Flutist, and the entire Sonata by Beethoven presented here for the first time.

Edith Benjamin, the unusually intelligent and experienced soprano soloist, has been meeting with well-merited success in the bay region throughout the course of the season. She gave a most enjoyable program at the Co-related Arts Recital Hall in the Fillmore Palace recently to which have been added a number of events at public and private musical functions of importance. Miss Benjamin is accompanied by Miss Marian Prevost, an unusually gifted pianist and accompanist. She certainly deserves her successes and the enthusiasm she arouses is ample indication of her artistry.

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VOL. XLIV. No. 6

SAN FRANCISCO, SATURDAY, MAY 12, 1923.

PRICE 10 CENTS

EMINENT ARTISTS PRESENT IDEAL PROGRAM

E. Robert Schmitz, Piano Virtuoso, and Mme. Eva Gauthier, Mezzo Soprano, Enchant Music Lovers With Their Matchless Art

BY ALFRED METZGER

It would, indeed, be difficult, if not impossible, to suggest two artists who are able to interpret a program of compositions more carefully or judiciously selected, and interpreted with finer mastery of the fundamental principles of interpretative art than E. Robert Schmitz, pianist, and Mme. Eva Gauthier, mezzo soprano, succeeded in rendering at the Columbia Theatre on Sunday afternoon, April 29th. To miss witnessing such a genuinely artistic performance means to sustain a loss that can never be replaced in one's artistic experience. Every moment of the two hours during which these artists retained the wrap attention of their hearers was charged with joyous manifestation of the acme of refined artistry and thorough comprehension of the various technical requirements necessary to adequately sustain the highest artistic ideals.

E. Robert Schmitz, from the very first time we had the pleasure to hear him, impressed us with his sincerity of style, his thorough grasp of the elemental beauties of tone color effects and his comprehensive treatment of the newest school of composition. Mr. Schmitz launches

Withorne, Ravel and Debussy permitted us a glimpse into the impressionistic precinct of the ultra modern creative mind. If anyone is able to acclimatize the writer to the vagaries of modern pianistic literature E. Robert Schmitz would be the artist whom we would choose to bestow upon us the blessings of such conversation.

Occasionally, during the course of our activities as chronicler of musical events, we receive a shock of pleasant surprise. This time it was Mme. Eva Gauthier who administered the thrill. The possessor of a light, clear and singularly sympathetic lyric mezzo soprano whose pliable timbre and quality are manipulated by the artist in a manner to fit every possible mood Mme. Gauthier leads us into a very uche of contrasting emotions and holds us spellbound with the versatility of her expressions. The simplest and apparently most elementary phrases are given new meaning and apparently intricate and complicated phrases are robbed of their complexity by means of the ease of her vocal expression. The modern school that apparently lacks in melodic invention the artist beautifies by means of faultless diction and the utilization of a declamatory style that accentuates the emotional significance of the work. In every respect Mme. Gauthier is an ideal concert artist and a dignified vocalist of whom the musical world has only a few and whose contributions to artistic endeavor are invaluable and therefore doubly enjoyable. Surely those who attended this concert deserve to be heartily congratulated upon the wisdom that inspired them to follow their inclinations.

the minor ones. The dialogue is a laughable mixture of oriental imagery and clean-cut American slang—an irresistible combination.

Now I come to the portion of which I like best to speak—the music. Thomas V. Cator is too well known to Musical Review readers, and to the Pacific Coast in general, to need further introduction. At the piano on the afternoon of the reading Mr. Cator played the entire opera, suggesting the orchestration by a word here and there; and this gave a very good exposition of what the opus is. The music never loses the melodic line, except in one or two dances where certain rhythms and other effects are desired and planned for. It thus remains true to the conventions (and necessities) of light opera. But the melodies and the harmonies are overlaid with oriental colors, brilliant and shifting, and done with great art; so that the music constantly suggests the East, without in any way disturbing the listener's enjoyment of what he expects of such work as this.

We prelude and the overture are tinted thus, and, except for one or two numbers, these hues are everywhere apparent. The exceptions noted are written in an idiom entirely American, and afford, I suppose, a necessary contrast. There are lovely, suave, graceful songs for Cinderella, which Miss Riegelman's fine intelligence

NEW LIGHT OPERA GIVEN FIRST READING

Original Composition by Thomas V. Cator, Composer, and Louis B. Jacobs and Perry Newberry, Librettists, Delights Critics, in Alameda

A private reading of a new light opera in three acts, not yet named, but otherwise almost fully completed, was given at the home of Dr. and Mrs. Hill in Alameda on Sunday afternoon, May 6th. The opera had its inception when Perry Newberry conceived the notion of combining the Cinderella and the Aladdin stories; and so perfectly do they blend that the wonder is (as we always say of brilliant ideas) that it was not thought of long ago. It was Mr. Newberry, I believe, who wrote the lyrics for most of the songs, or for many of them at any rate. The dialogue, sparkling with clean wit, and perfectly delightful absurdities, is the work of Louis B. Jacobs and Perry Newberry, and it is accomplished with enormous cleverness. Of the music by Thomas V. Cator I shall have pleasure in speaking later in this discursive article.

THERE IS A PLOT! The story coheres. The characters fit the story instead of the story being cut to fit the characters, and this, too, is unusual in a work of this kind. Mr. Newberry's device of the "inset"—a shallow stage on the main stage—at the beginning of each act, is used as a sort of symbolic presentation of what is to follow, and should be an engaging feature. The inset at the beginning of the opera prepares the way for the first act; so that when the curtain rises on the first scene, the "atmosphere" is already suggested.

The characters—and I am purposely "mixing them up" so that it may be seen how well they blend—include Aladdin, Cinderella, Dinky Didus, the Caliph of Bagdad and his ugly daughter, the Akound of Swat, Adlima, the mother of Aladdin, the mother and step sisters of Cinderella, dozens of others; and they actually fulfill their destinies, and the story, as I have hinted. The scene is laid in Bagdad, and the curtain rises—after the inset—on a colorful street with bazaars and with "mosques and minarets" in the distance. A beauty shop, which is the scene—or at least the cause—of several complications in the course of the work, appears on the left. Is that not a happy beginning?

It is pleasant to recon the Mabel Riegelman is being neglected with for the part of Cinderella, a role well calculated to display her charm and her grace and her brilliant dramatic ability. Stanley Engense has been selected for the tenor part of Aladdin, who loves Cinderella, although he thinks his heart is set on "another." This matter is one of those which is cleared up without any blow to the sensibilities, and helps the coherence of what I have been constrained to call the plot. Dinky Didus arrives on the first scene as the hind legs of a camel, and in that somewhat restricted position proclaims himself star comedian. When released he has the freedom of the stage. What a first-class comedian will make of this role, though the three acts, with Mr. Jacobs' situations and dialogue, one can only imagine and hardly that. His adventures are past belief funny, and one sees him emerge from them all with undiminished vigor.

The husband-hunting stepmother of Cinderella is a good part full of possibilities in the right hands. In point of fact all the singers have worthwhile roles, even



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will enhance; and, for Aladdin, solos of gleaming beauty and full of interest. There is a duo for Cinderella and Aladdin, which is a gem of pure ray. There are at least two waltz songs which will be treasured. A contralto solo in one last act is full of warmth and sweetness. The choruses are written with skill, though one had to add one's imagination to what the piano was able to give of these. I cannot enumerate all the music numbers, of course. The one called Fragrance is original, delicious and refreshing. It will always be redemanded, I feel sure. Throughout the reading Mr. Engense sang the Aladdin solos, and his ringing, robust tenor proved well suited to them.

The opera is to be put into rehearsal at once, and will be given a presentation during a ten weeks' season of comic opera at the Auditorium Opera House in Oakland. An exceptionally fine company is being engaged which will interpret a series of the latest and most successful light operas.

I am waiting for a composer and librettist to write a light opera with Puritan America as the setting. To offset the sober garb and behavior of the Puritans—and (Continued on page 10, column 2)



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himself into his artistic mission with such whole-souled determination to coax the finest sentiments from the works he has chosen that positively submerges his personality into the atmosphere which the composer intends to convey. It is for this reason that his audiences follow him with such concentrated attention and with such delight in the effects he obtains.

Mr. Schmitz opened the program with an interpretation of Schumann's Carnival that accentuated the artist's innermost poetic and romantic instinct and that lend an exceptional charm to the beautiful phrases of this immortal work. Mr. Schmitz belongs to that rare color of virtuosi who are equally proficient in the exposition of the old as well as new form of musical literature. This was further evidenced by Mr. Schmitz' exceptionally suave and refined rendering of the Chopin C minor Nocturne and Etude No. 5 from Op. 10. We can not imagine a more scintillating bit of cameo-like color changes than the exquisite rendition of these Chopin works under the fairy finger-tips of this splendid virtuoso.

The famous Liszt rapturous description of St. Francis Walking on the Waters gave this artist further opportunity to cause us to marvel at his brilliant and impeccable technique while some of the newer works by

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TWENTY-SECOND YEAR

THE NEWSPAPERS' MUSIC PAGES

When the Pacific Coast Musical Review began its aggressive fight in behalf of the musical profession of California twenty-two years ago not one daily paper in San Francisco thought it worth while to publish a weekly music page. It is true the San Francisco Examiner used to have a limited department for music set aside in its Sunday magazine section under the supervision of H. H. Bosworth, uncle of Hobart Bosworth, the famous moving picture star. Mr. Bosworth was an excellent critic and the writer became one of his staunchest friends. Prior to this, other papers published an occasional music department. For a number of years Dr. H. J. Stewart wrote a music column for the Evening Post. But all these concessions to musical interest were spasmodic and neither enthusiastic nor really of much value to music or the musical profession.

The writer was musical editor for the San Francisco Morning Call beginning in 1900, later wrote for the Bulletin and still later for the Evening Post when Thomas Garret was editor, and we occupied that position at the time of the earthquake. Although we repeatedly urged editors and business managers of the papers with which we were connected to establish a music page in order to encourage musical progress, our pleas were consistently refused and the excuse advanced that a music page would be of no financial value to a daily paper. It was due to this inability to convert the daily newspapers to the cause of music that we decided the time to be ripe to establish an "official" organ for the musical profession and musical public. THERE WAS AT THAT TIME NO OTHER MUSIC JOURNAL PUBLISHED WEST OF CHICAGO, nor did the daily papers pay serious attention to the efforts of resident artists, teachers or students. At that time San Francisco had no permanent symphony orchestra, no chamber music society that attracted sufficient patronage to sustain it financially in a manner to assure its permanency, no Statewide music teachers' association, no State federation of music clubs, nor any of the numerous aids to musical progress and the encouragement of musical taste which are now blessing the musical life of California. THE PACIFIC COAST MUSICAL REVIEW BEGAN TO FIGHT FOR THE ATTAINMENT OF ALL THESE OBJECTS IN ITS FIRST NUMBER. This statement can be verified by looking up the files of the paper and read our declaration of policy.

If the musical life in California has grown better and if musical taste has advanced during

these twenty-two years THE PACIFIC COAST MUSICAL REVIEW has had its share in this development, and we do not think we utter a falsehood when we say our share has been great, because we happened to start the movement. No paper, be it ever so great, can win a fight single handed. If it says so it simply states something that is not true; indeed, something that is physically impossible. Fights for the good of music or anything else can only be won through CO-OPERATION. But unless either a journal or an individual STARTS a fight for improvement there is no chance for co-operation, for while many have an IDEA to do something, such idea is of no value UNTIL DEEDS FOLLOW WORDS. And many a time it requires considerable courage to start an innovation, for no matter what you want to do in behalf of music, some one will always put an obstacle in your way by belittling your efforts, by saying that you demand the impossible and by natural envy which inspires certain people to regard a movement unworthy. UNLESS THEY THEMSELVES LAUNCH IT. For this reason an individual often hesitates to take the lead, when a music journal, possessing the advantage of addressing thousands of people, can go ahead fearlessly and inspire others with the courage of their convictions. In other words a music journal can infuse confidence where formerly there existed doubt.

But the winning of battles in behalf of the musical profession and public necessitates more than just writing about it in the paper. It requires a great deal of time and personal political action to arouse the enthusiasm of the profession and to change ingrained prejudices. And naturally such personal efforts take away time that should be devoted to the business management and constructive policy of the paper itself. It is for this reason—the impossibility for us to fight personally for the profession and at the same time concentrate our undivided energy upon the management of this paper—that the Pacific Coast Musical Review has not grown quicker and more substantially. In other words in our enthusiastic fight for the good of music we have neglected our personal fortunes. This is not a complaint. Neither is it intended as braggadocio or conceit. We merely wish to state these cold facts as an introduction to what we are about to write.

The daily newspapers a few years ago at last began to publish music pages. But not because they wanted to help the profession. Oh, no. Only because they found interest in music so vastly improved that it became necessary to satisfy their readers. For those interested in music who subscribe for daily papers—CIRCULATION BEING THE FOUNDATION UPON WHICH THE DAILY NEWSPAPER BUSINESS IS BUILT—had a right to their news, just the same as those interested in sporting events had a right to theirs. The Pacific Coast Musical Review, having been partly instrumental in creating a musical interest, naturally claims also to be partly responsible for the fact that daily papers find it expedient to publish music pages to gratify those subscribers interested in the musical news.

Some of the daily papers have also discovered that there is money in the musical profession, for they are now soliciting advertisements from music teachers, music schools and artists. Since it is the purpose of this paper to assist a teacher and artist in earning as large a livelihood as his talents and efficiency justifies, and since publicity represents the means by which such income may be obtained, we feel that any teacher or artist or music school ought to take advantage of this opportunity to establish a name by means of publicity in the daily press. Of course, we refer only to those whose means allow them to add this expense to their appropriations. We do not like the idea that some of our advertisers whom we have convinced to patronize this paper, and who have been using the columns of this paper, should permit themselves to be coaxed into stopping their advertisement with us and giving their support to a daily paper instead.

Every advertising solicitor of a daily paper uses the columns of the Pacific Coast Musical Review

as a so-called prospect list, and tries in every way possible to secure this patronage. If it can be done by advising the advertiser to stay with this paper the solicitor does not object to this condition. But if he can only secure such advertiser by advising him to stop with us and use the columns of the daily paper such solicitor will endeavor to convince the advertiser of the futility of using the columns of this paper and the great advantage to be derived from advertising in a daily paper. The advertiser being human will occasionally stop his advertising with us and give his support to the daily papers, believing he is now on the way to become rich.

The advertiser is conscientious and does not believe he is doing himself or this paper an injustice. The solicitor is sincere, for it is his duty to get all the business he can. But we like to state a few facts which the musical profession ought to know and which possibly never occur to it. The Pacific Coast Musical Review, being a purely musical journal, must depend SOLELY upon musical people and the music trade for its existence. It does not, like a daily paper, obtain its support from all sources of advertising income. Were it not for the support of the musical people a music journal could not exist. A daily paper can exist with or without the support of musical people. Furthermore, if an artist or teacher advertises in a daily paper for the purpose of obtaining courtesies, he is in duty bound to advertise IN ALL DAILY PAPERS. If he does not, then the daily papers he does not advertise in will consider it a slight, and naturally will in some way or other convince him that he made a mistake to advertise in a rival paper and not in theirs. And since the teacher and artist has not the income or means to advertise in ALL daily papers he will come out of his investment on the debit side of the ledger, for he is bound to lose the friendship of that daily paper in which he does not advertise.

If he can advertise in ALL daily papers then it will be to his advantage to spend any amount of money to maintain this valuable publicity. Now, regarding returns. While the Pacific Coast Musical Review does not claim the circulation a daily paper does, we certainly maintain that we reach EVERY MUSIC LOVER WHO READS THE MUSIC PAGE IN A DAILY PAPER. We reach prospective pupils who HAVE THE MONEY TO PAY LIVING PRICES FOR LESSONS. We reach the managers and music clubs who engage artists. The music page of a daily paper is seen only in the vicinity of San Francisco in so far as it relates to the musical news. In the country editions the music pages and reviews are usually omitted. The Pacific Coast Musical Review is read in every city of size in California, and even in certain communities in Oregon and Washington. We positively guarantee that if an advertiser does not get any direct results from his advertisement in this paper, he will not get any such results from his advertisement on the music page of a daily paper. For in addition to the advertisement in this paper the editor quite frequently recommends artists for engagements and teachers to those seeking instruction. While we can not guarantee that those to whom we recommend such artists and teachers will seek the services of all those we recommend WE KNOW THAT THEY ALWAYS SELECT ONE OF THOSE WE RECOMMEND.

In return for the patronage received by the Pacific Coast Musical Review we constantly launch and foster movements intended to increase the earning power of teachers and artists. In this way we indirectly assist musicians. We do not publish scandals about artists or teachers which injure the profession indirectly. We do not destroy the good name and reputation of artists and teachers simply because it would make good news copy. This paper stands one hundred per cent on the side of the artists and teachers. We can not please everybody. The reader himself or herself can not please everybody. People become offended because they imagine they have been neglected, or because they disagree with us. Nevertheless we continue to work sincerely and persistently in the interests of the profession. We work day and night, Sundays and holidays to

further the interests of the profession. In so doing we may occasionally neglect to further the interests of a single advertiser. But we are only human and we are not omnipotent.

So we naturally would like to keep all our advertisers in our columns with the assurance that we will do the best we can for the profession and also for themselves individually, if they help us to pay attention to them. If through some reason or other they decide to discontinue their advertisement with us, whether because times are bad or their funds are low, they will always enjoy the courtesies of our columns. But if after this they intentionally withdraw their support from this paper which needs it, and transfer it to a daily newspaper which does not need it at all, we certainly get peeved and such members of the profession need not expect the personal assistance of this writer nor the support of this paper in any artistic endeavor they may undertake. They must depend upon the support of that paper to which they have transferred their affections. If there were another music journal in San Francisco and vicinity that would need the support of such artists and teachers, we would have no resentment if they would withdraw their support from us and transfer it to our colleague. But certainly a few dollars a month makes no difference to a daily newspaper while it adds to the meager support which a music journal receives from the profession.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. Names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is meant by the Harmonic Minor Seventh?—N. H.

The Harmonic Minor Seventh is the seventh harmonic, or partial tone, generated by a given fundamental. In the case of a vibrating string, it is the tone produced by one-seventh of the length of the string, and is a minor seventh above the tone produced by the whole length of the string. It is slightly flat, being a little less than the true minor seventh.

2. Give me the name of a book of anecdotes about music.—T. C. S.

F. J. Crowest: Musicians' Wit, Humor, and Anecdote.

3. I have seen Caruso called a tenor "di mezzo carattere." What is the meaning of that?—A. W.

The words mean literally tenor "of half character." It is a conventional phrase which the Italians apply to a full and powerful dramatic tenor with a voice quality almost like that of a baritone; it means practically the same as a robust tenor.

4. Is the Festival Theater at Bayreuth running at present, and is Cosima Wagner still living?—H. R.

The Festival Theater is not running now; the present economic condition of Germany makes it practically impossible. Cosima Wagner is still living; the rumor of her death in 1918 was untrue. Only a few weeks ago the Musical Courier printed an editorial about her and the Wagner family from information received directly from persons in touch with them.

5. What is a villanella?—M. A. G.

A rustic Italian part-song without accompaniment. Originally it was a country dance accompanied with singing, but the singing gradually rose in importance until the dancing was displaced altogether and the villanella became a separate form.

NOTE—The Music Department of the San Francisco Public Library has supplied additional information on the third question of last issue in regard to the production of American Opera in Europe. "Falst" by Arthur Nevil was produced in London in 1910; "Dame Libellule" (a ballet) by Blair Fairchild, was produced in Paris in 1921.

Osborne Putnam Stearns, one of the ablest directors of motion picture orchestras in this country, and an arranger of exceptional accomplishments, who conducted an orchestra of forty men at the State Theatre in Boston, and an orchestra of fifty at the Academy of Music in New York, is at present in San Francisco. If any of our photoplay theatres have any ambition or enterprise at all they will take advantage of Mr. Stearns' presence and endeavor to keep him in this city.

Mme. Lizetta Kalova and Alexander Kosloff returned recently from Los Angeles, having received a most delightful impression about the musical activities in the South. Mme. Kalova and Mr. Kosloff filled several successful engagements in Los Angeles, San Diego and Santa Barbara and were asked to return for additional engagements next fall, showing the excellent impression made. Mme. Kalova will be soloist with the Philharmonic Orchestra of Los Angeles under the direction of Walter Henry Rothwell early in October, and will visit a number of Southern California cities under the management of France Goldwater.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

Department Manager, Sue Davis Maynard, 327 East San Carlos St. San Jose 4713-J.

SAN JOSE, May 8, 1923.—The thirteenth annual convention of the Music Teachers' Association of California will be held in San Jose, July 4, 5, 6 and 7, six hundred teachers planning to convene here for a four-day program. Mr. Z. Earl Meeker, state president, came from Los Angeles last week for a conference with the officers of San Jose chapter and the convention committee. He reports great interest all over the state in the coming event.

Activities will start on the night of July 4 with a banquet. A trip through Stanford University to attend an organ recital by Warren D. Allen is planned for one of the days. Announcements will soon be made as to programs and visiting artists, which will be of interest to all musicians. Sessions will be open to the public for a nominal fee. The local chapter is alive to the responsibility and privilege of entertaining some six hundred or more music teachers and hopes to have the interest and support of all local music lovers.

The convention committee consists of Homer DeWitt Pugh, chairman, Miss Marjory Firl, Mrs. Howard Tennyson, Mrs. Daisie Brinker, Allan Bacon and Charles M. Dennis.

The Elks' Concert Orchestra gave its third annual Spring concert Wednesday evening, May 2, in the Morris Elmer Dalley assembly hall of the State Teachers' College. Dr. Charles M. Richards is the conductor of this splendid organization, with A. V. Schubert, concertmaster.

Miles A. Dresskell, head of the violin department of the conservatory of the College of the Pacific, was the soloist of the evening, playing Saint-Saens' Introduction et Rondo Capriccioso with great artistry. For recall, Mr. Dresskell responded with Massenet's Meditation from the opera Thais. The orchestral accompaniments to these solos were particularly well played.

The opening overture was that of Prince Methusalem, an operetta by Johann Strauss, brilliantly played. The program, well arranged, was brought to a close with a novelty in the shape of the unique Ballet of the Flowers by Henry Hadley. A dozen different flowers are portrayed by characteristic music, a colorful display of floral photographs in a music portfolio.

The programs contained well expressed notes which helped greatly in the enjoyment of the music. The following numbers were given: Overture Prince Methusalem (Strauss); Largo from Symphony No. 5 in E minor, New World Symphony (Dvorak); (a) Dagger Dance, (b) Indian Invocation (from Natomas) (Victor Herbert); Introduction et Rondo Capriccioso (Saint-Saens); Mr. Dresskell with Orchestra; Girl of the Golden West Potpourri (Puccini); Ballet of the Flowers (1) Red Rose, (2) Marguerites, (3) Jasmine, (4) Heather, (5) Violets, (6) Lily of the Valley, (7) Daffodils, (8) Gardenia, (9) Mignonette, (10) Bachelor Buttons, (11) Hollyhocks, (12) Poppies, (Henry Hadley).

Edward F. Schneider, San Jose's noted composer-teacher, will present four of his pianoforte pupils from San Francisco and Oakland at Sherman, Clay & Co.'s new recital hall, on the evening of Friday, May 11th. The musical will be invitational, and those who heard the fine work of Mr. Schneider's pupils at the recital given at the Vendome two years ago will be especially anxious to attend. Three of the young women presenting the program Friday evening are college students. The selections will be by Brahms, Chopin, Rubinstein and Paderewski. Miss Ono Grimwood of Mills College will give a group of vocal numbers.

Mr. Schneider is at present composing the music for the ceremony of the Cremation of Care, to be given this year in the Bohemian Club grove. What will be remembered with great pleasure was the presentation of his symphonic poem Sargasso, played last fall by the San Francisco Symphony orchestra at the opening of the Colburn concert series. Sargasso has been played five times during the musical season just closing, a record for the work of any composer.

The Half-Hours of Music given at the Y. W. C. A. twice a month by members of the Mu Phi Epsilon Sorority, are becoming more popular each time. The program given Friday afternoon, May 4th, by Miss Genevieve Burcham, soprano, and Mr. Bernice Rose, pianist, was as follows: (a) Prelude, (b) Nocturne, (c) Etude (Chopin), Bernice Rose; (d) The Island, (Rachmaninow), (h) Lilacs (Rachmaninow), (c) Slumber Song (Gutchaninow), Genevieve Burcham; (a) Lento (Cyril Scott), (b) Ballade (Brahms) Bernice Rose; (a) Stars with Golden Sandals (Robert Franz), (b) Out of My Soul's Great Sadness (Franz), (c) Spring's Loveable Ladye (Wm. Keith Elliott) Genevieve Burcham.

Mrs. Lester Cowger, soprano, artist pupil of Wm. Edward Johnson, will give a song recital Friday evening, May 15th, at the Christian church, Fifth street, San Jose. Mrs. Cowger, who is the soloist of the First Church of Christ Scientist of Palo Alto, will be assisted by Wm. Riley Smith, organist, who will play a group of organ solos. Mrs. Percy Pogson of Melbourne, Australia, will be the organist for the evening.

This is the sixth in a series of recitals given by Mr. Johnson from the studio. The program presented at this time will be as follows: (a) My Sweet Repose

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(Schubert), (b) Who Is Sylvia (Schubert) (c) Spring Faith (Ries), (d) Brilliant Buttefly (Campra), Mrs. Cowger; Waltz Song (from Romeo et Juliette) (Gonod), Mrs. Cowger; (a) Fugue on Saint Anna Hymn (J. S. Bach), (b) The Grandmother, (Gordon B. Nevil), (c) March Heroique (C. Saint-Saens), Wm. Riley Smith; (a) The Wounded Birch (Gretchaninow), (b) Cradle Song (Gretchaninow), (c) Thou Tallyho Harvest Field (Rachmaninow), Mrs. Cowger; (a) Tally Ho! (Franco Leon), (b) Daddy's Sweetheart (Liza Lehmann) (c) The House that Jack Built (Sidney Homer), (d) Smile Thro' Your Tears (Bernard Hanblé), Mrs. Cowger.

Allan Bacon, A. A. G. O., organist of the College of the Pacific, and Warren D. Allen, A. A. G. O., organist of Stanford University, will be heard in recital at the first Pacific Coast Organists' convention to be held in Los Angeles June 26, 27 and 28, under the auspices of the California Chapters of the American Guild of Organists. Mr. Bacon is also named on the convention committee. Recitals, talks from prominent organists and discussions of various phases of the profession will make this conference one of utmost interest and profit to those interested in the work.

ANIL DEER

SAN JOSE LETTER

(Continued from page 4, column 3)

The Richards Club, the popular men's singing society of San Jose, gave its third annual Spring concert Monday evening, May 7th, in the Morris Elmer Dailey assembly hall of the State Teachers' college. Dr. Charles A. Richards, the accomplished conductor, directed with skill at the pianoforte. The Arion Trio, composed of Josephine Holub, violin, Margaret Avery, violoncello, and Joyce Holloway Barthelston, pianoforte, all of Oakland, were the guest artists. The following interesting program was given: Margarita (Chadwick); (a) Immortal Music (Bohyn), (b) Elysium (Speaks), (c) Peggy (Cox); Trio in C minor—Allegro Appassionato (Mendelssohn), Arion Trio; (a) The Long Day Closes (Mendelssohn), (b) In Piccadilly (Osgood), (c) On the Sea (Dudley Buck); (a) Spanish Dance (Rehfeld), (b) Songs My Mother Taught Me (Dvorak), (c) Czardas (Monti), Violin Solos, Miss Holub; (a) The Mill (Jensen) (b) In Vocal Combat (Dudley Buck); (a) Londonderry Airs (Kreister-Grainger), (b) Rondo (Haydn) Arion Trio; (a) Song of Brother Hilario (Cox), (b) Winter Song (Buland); Negro Songs and Spirituals (a) Rain Song (Cook), (b) I'm Gwine to Sing in de Heavenly Choir (Milligan), (c) Exhortation (A Negro sermon) (Cook).

Orley See, violinist, assisted Warren D. Allen, University organist, at the regular recital in the Memorial Church, Stanford University, Sunday afternoon, May 6. Mr. See played an Andante from a Bach Concerto, arrangements of Bizet's Adagio, and Debussy's En Bateau. Mr. Allen's selections included Prelude Festivo by Boseli, and two pieces by Sigrd Kerg-Eliert, entitled Cansano, and Pax Vobiscum. At the recitals Tuesday and Thursday afternoons, Mr. Allen will feature numbers selected from the works of Mozart.

Mrs. Flora Cooper von Schuckman of Santa Cruz and Oakland, gave a musical at her Santa Cruz home, the afternoon of Thursday, May 3rd, the occasion being a two-piano recital. Mrs. Cooper von Schuckman first piano, Mrs. Howard M. Huggins of San Jose, second piano, assisted by Mrs. Juanita Tennyson, coloratura soprano, also of San Jose. The following program was given: Peer Gynt Suite No. 1, (a) Morning Wood, (b) Ases Death, (c) Anitra's Dance, (d) In the Hall of the Mountain King, (Grieg), Mrs. Cooper von Schuckman and Mrs. Huggins; (a) Yesterday and Today (Spross), (b) Spring Tide (Green), Mrs. Tennyson; (a) Nocturne Op. 9 No. 2 (Chopin), (b) Buona Notte (Nevin), (c) Arabesque (2nd) (Debussy), Mrs. Cooper von Schuckman and Mrs. Huggins; (a) Ma Lili Baateau, (b) Dreamin' Time, (c) Lili Jasmine Bud (Strickland), Mrs. Tennyson; Suite Op. 15, (a) Romance, (b) Valse, (c) Polonaise (Arensky), Mrs. Cooper von Schuckman and Mrs. Huggins. Mrs. Tennyson's recall numbers were The False Prophet (Scott) and Berceuse (Gretchaninov). Mrs. Huggins was the accompanist.

Wm. Edward Johnson, baritone, was heard in a group of songs in Oakland, Monday, May 7th, at the Soroptimists' luncheon at Hotel Oakland. Mr. Johnson was accompanied by Mrs. Gertrude Rost, the club's official accompanist.

Leda Gregory Jackson, soprano, and Batti Bernardi, tenor, of Australia, gave a joint recital Friday evening, May 4th, at the First Methodist Church, with Maxine Cox, accompanist. Following is the program: (a) Song of the Thrush (Risher), (b) Clavelitas (Valverde), (c) La Partida (Alvarez), Leda Gregory Jackson; The gelida Marina (from La Boheme) (Puccini), Batti Bernardi; (a) Ah fors' tu sei from La Traviata (Verdi), Mrs. Jackson; (a) Possession (Bulkeley), (b) Take a Pair of Sparkling Eyes (Sullivan), (c) Midst the Petals (Woodford-Finden), Mr. Bernardi; (a) Together (C. Urmy-D. B. Moody), (b) Day and Night (Williams), (c) Birth of Morn (Leon), (d) Fragrance (Cator-Newberry), Mrs. Jackson; Ah, Moon of My Delight (Liza Lehman), (b) O Could I Call the Years Back (Stewart-North), Mr. Bernardi; Parisi, o cara (from La Traviata), Mrs. Jackson and Mr. Bernardi.

Delightful local color was given to the program by Mrs. Jackson's charming rendition of Together, composed by our esteemed musician, singer and songwriter, David B. Moody, who has woven tuneful melodies around a number of lovely lyrics. In this instance she has set to music the beautiful words from the pen of our beloved Clarence Urmy, also composer and poet. Another local color selection was a dainty solo from the opera The Beggar of Bagdad, composed by Perry Newberry and Thomas Vincent Cator of Carmel, formerly of San Jose. Miss Cox played the pianoforte accompaniments with skill and helpfulness, adding much to the evening's enjoyment.

companiments with skill and helpfulness, adding much to the evening's enjoyment.

Preparations for the annual music festival at the College of the Pacific are well under way. Haydn's Creation by the College Chorus and Orchestra, assisted by Marian Brown, soprano, Hugh Williams, tenor, and Wm. Edwards Johnson, baritone, will be the first attraction May 27th. Jessie Christian, coloratura soprano, of the Chicago Opera Company will give the last number of the artist series May 29th, and June 1st an evening of American music will be given by members of the faculty.

The Municipal Band Concerts at Alum Rock Park began Sunday, May 6th, under the leadership of Will H. Lake. The band will play from 2 to 5 p. m. on Sundays and holidays during the summer months. The first program of the season was as follows: March, The Arcade Girl (Pryor); Patriotic Patrol, Spirit of America (Zamernik); Selection, Nile, Mischief (Ziehrer); Solo for trombone, performed by E. C. Breith; Overture William Tell (Rossini); (a) Fox Trot, Peggy Dear (Frederic), (b) Novelette, In the Springtime (Goldman); Songs from Blossom Time (Romberg); Duet for flute and horn (Titi), Messrs. Harner and Estrada; Intermezzo, Pas Des Fleurs (Delibes); Finale, Gateway City (King).

The Richards Club of San Jose, assisted by Juanita Tennyson, soprano, Maxine Cox, pianist, will give a concert in Los Gatos, Friday evening, May 11th, at 8:30, in the Strand Theatre.

Ida Walker Parsons, mezzo-soprano, artist pupil of Wm. Edward Johnson, assisted by May Miller Walker, pianist, gave a successful program recently over the radio from the Claremont Hotel station, Oakland. The following numbers were given: (a) Forbidden Music (Gastaldon), (b) Rose in the Bud (Foster) Ida Walker Parsons; Second Mazurka (Benj. Goddard) May Miller Walker; (a) An Open Secret (Woodman), (b) All for You (Brown), Ida Walker Parsons; (a) Valse de Ballet (Ed. Poldini), (b) Petite Serenade (Cleyer Helmund), (c) Second Waltz Brilliante (Benj. Goddard), May Miller Walker; (a) My Heart at Thy Sweet Voice (from Samson et Dalila), (b) A Spirit Flower (Campbell-Tipton), (c) Gray Days (Johnson), (d) A May Morning (Denza), Ida Walker Parsons.

Blanche Ashley gave studio recitals by some of her pupils at her studio, 708 Kohler & Chase Bldg., on Saturday afternoon, May 5th. The students were ably assisted by Tozina van der Ende, violoncellist. As a delightful surprise to everyone Phyllida Ashley was prevailed upon to play after the conclusion of the program and distinguished herself by interpreting the Tenth Hungarian Rhapsody by Liszt and Fireflies by Phillippe. She received a genuine ovation for her truly splendid pianistic art. Her pupils acquitted themselves creditably by playing the following extensive program in a manner revealing diligent study and careful training: (a) Grieg—March of the Dwarfs, (b) Grieg—Anitra's Dance, (c) Chopin—Prelude C minor, Robert Kinney; (a) Serge Prokofieff—Vision Fugitive, (b) Handel (Sarabande), (c) Brooun—Chinese Suite, Joan Goodwin; Grieg—To Spring, Raymond Lillie; (a) Chopin—Etude, Op. 25 No. 2, (b) Moszkowski—Jongleuse, Elsie Kaufman; (a) Bach—Invention No. 13, (b) Chopin—Polonaise Militaire, Cyril Willets; (a) Chopin—Prelude No. 1, (b) Bach—Minuet, (c) Debussy—Coin des Enfants, Yolanda Mari; (a) N. Stcherbatcheff—Mazurka, (b) Paderewski—Au Soir, Frank Schafer; (a) C. Ph. Em. Bach—Solifgetto, (b) Paderewski—Krawiaki, Harriett Lohse; (a) Schumann—The Poet's Garden, (b) Group of Songs—Kathryn Smith; Berlioz—Adler (Piano Trio)—Rakoczy March, Cecelia Hearther—Joan Goodwin, Robert Kinney; (a) Beethoven—Minuet in E flat, (b) Chopin—Prelude, (c) Paderewski—Nocturne, Eva Wolpert; (a) Florent Schmitt—Zigana, (b) Mendelssohn—Caprice, Esther Gowick; (a) Heller—Warrior's Song, (b) Heller—Rivulet, (c) Beethoven—Minuet, Forville Osborn; (a) Chopin—Waltz, (b) Rubinstein—Melodie, Helen Houlihan; Chopin—Preludes, Cecelia Hearther; Chopin—Selected, Dorothy Johnson; (a) Grieg—Spring, (b) Paderewski—Cracovienne, Dorothy Le Dieu; Phyllida Ashley, Awakening, Kathryn Smith, 'Cello Obligato—Tozina Van der Ende, the Composer at the piano, MSS, first time; Mendelssohn—Concerto, C minor, Elsie Kaufman, orchestra part at second piano, Blanche Ashley.

Among the numbers of this program will be found a composition by Phyllida Ashley, entitled Awakening. This number received its first public presentation on this occasion and created an excellent impression, securing for the composer a hearty and prolonged ovation.

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Mischa Levitzki and the Ampico

Mischa Levitzki Writes A Letter To San Francisco

April 11, 1923.

To San Francisco: "It has been a privilege to play for you this season. Your reception at all three of my appearances is a delightful memory, and I am looking forward to my return appearance here, which I hope will be in the near future. In the meantime, however, I feel that, thanks to the Ampico, I play to a great many of you, all but in person. The influence of this wonderful instrument in the home is inestimable. I have heard and compared all of the reproducing pianos, and to me the supremacy of the Ampico is unquestionable. The selection of the right reproducing piano should not be entered into lightly. It is too important. It is just as important for you as for the artist, and should only be made after careful comparison."

Mischa Levitzki

COMPARE

THE suggestion of Levitzki that you compare all reproducing instruments comes with unusual authority from a great artist who followed exactly that same course himself. In the end he was forced by strong conviction to turn his back on the reproducing device installed in his favorite concert piano—a most courageous step. He, with Rachmaninoff and several other great masters who followed the same course, have paid the highest tribute to the Ampico, and furnish testimony too eloquent to be ignored.

The Ampico is placed at your disposal, just as it was for Levitzki and Rachmaninoff—for any comparison you may choose to make. Then follow your own judgment as did Levitzki, Rachmaninoff, Godowsky, Moiseiwitsch, Dohnanyi, Schnabel, Rubinstein, Samaroﬀ, Leginska, Bloomfield-Zeissler, Ornstein, Mirovitch, Nyiregyhazi, Maier, Pattison, La Forge, Farrar, Kreisler and scores of their fellow artists.

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FLOSSIE SOULE GRIGSBY, PIANIST

Flossie Soule Grigsby, an accomplished pianist, will give a piano recital for the Examiner Radio Station this evening. She received her musical training under the noted pianist and pedagogue, George Kruger, at the King Conservatory of Music, San Jose, from which institute she graduated with honor and then took up special studies under Kruger in San Francisco. Flossie Soule Grigsby possesses a musical touch, fluency and a splendid technic and interprets the ideas of the composer in a charming individual way all her own. No doubt the many Radio fans will be interested in hearing this young lady in their homes over the radio. The program will be as follows: Rondo Capriccioso, Op. 14 (Mendelssohn); Marche of the Dwarfs, Op. 54, No. 3 (Grieg); I Love Thee, Op. 41, No. 3

certo No. 2 for Violin, D minor (Bruch), (First time in San Francisco), First Movement, Adagio, ma non troppo, Mrs. Edna Mae Stratton Nies, Violiniste, Miss Arline Elizabeth Lynch at the piano; Serenade (Under the Balcony) for String Orchestra with Cello Obligato (Wuerst), Mr. Harry B. Tobey, Cellist; Two Slavonic Dances (Dvorak); Prelude—The Mastersingers (Wagner).

Yvonne Landsberger, the well known and successful young soprano soloist, sang at the Palace Hotel Palm Court last Sunday evening, April 29th. Her numbers were Chanson Provencale (Del 'Acqua) and Dawn (Curran). As usually she sang with temperament and spirit and received a most cordial recall.

William Gwin, prominent pupil of Esther Mundell, well known local vocal



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(Grieg); Valse E-major, Op. 34, No. 1 (Mozakowski); Sous Bois, Op. 6 (Staub); Etude G-flat major, Op. 10, No. 5 (Black key Etude), (Chopin); The Rosary (Nevin); Valse Caprice, Op. 7 (Newland).

The Zech Orchestra of which William F. Zech is the able conductor, will give its first concert of the season, 1922, at California Hall on Tuesday evening, May 15th. The soloist will be Miss Edna Mae Stratton Nies and Miss Arline Elizabeth Lynch will be the accompanist. An exceptionally fine and interesting program has been prepared for this occasion and the following numbers will testify to the excellence of the event: Overture, Egmont (Beethoven); Symphony B minor (unfinished) (Schnbert), (a) Allegro moderato, (b) Andante con moto; Con-

teacher, has been giving some successful concerts in Paris. The following is from the Paris Herald:

"William Gwin, prominent American tenor, sang at the American Woman Club recently before a large audience and was enthusiastically received. He proved himself to be a serious and refined artist. His readings are the result of keen appreciation of the poetic content of his songs and his work bears the stamp of distinctive charm. Mr. Gwin is now on a tour of the northern countries of Europe illustrating lectures on French music dating back to Richard-the-Lion-Hearted and up to the revolution of 1793. This concert tour is under the patronage of the French Government and its object is for the establishing of a closer artistic entente between France and neighboring nations."

Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Lektoy V. Brant, director of the Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anybody desiring an article on any particular subject may consult with Mr. Brant, care The Institute of Music, South Second street at San Salvador, San Jose.

AN ANALYTICAL DISCUSSION OF MODERN MUSICAL TENDENCIES

I realize that the title of this article in itself sets the stamp of boldness on me, as a writer. Yet I desire to state that I do not feel that I am bold in attempting to discuss the matter of the musical tendencies of the day. I do not mean to convey to the mind of the reader any thought that I am authoritative in what I say. I realize that there is all the room in the world for differences of opinion on the matter of modernism in music. That which I shall say is, in a way, a questing after truth. It is not said in a dogmatic spirit, but rather as suggestive of certain trends of thought, it is said more to make the reader think for himself about the matter than to state anything as a certified fact.

Let us well, in the beginning, to see what elements enter into music. There is the physiological, first of all, for hearing is a thing of the body, and as such must be considered as occupying first place in our discussion. Then, there is the question as to what our music is based on, and in what way the tendencies of the day differ from the more established order of things. And, last of all, we must carefully consider just what artistic worth these tendencies appear to have.

Anything having to do with music must be considered in relation to the physiological structure of the ear. It is in the ear that we determine what is unpleasant, or dissonant, and what is pleasant, or consonant. The mind has something to do with this, also, in that we may become musical and think things, and these things result in what we know as hearing. These nerve endings are known as Corti's fibres. We do not know in exactly what manner these fibres make us aware of sound, but I will give you the hypothesis held by Corti, Helmholtz, and other physiologists and physicists of note. There are several hundred of the fibres, of different lengths and thicknesses. It is believed that a sound of a certain pitch will excite a certain fiber which is itself attuned to that pitch. Two sounds would excite two fibres, and so on. Now, it is believed, if the fibres vibrate in a steady rhythm a pleasing result is experienced, while if the fibres vibrate at an uneven rhythm the hearer becomes conscious of an unpleasant sensation, which we call dissonance. Such a sound would be the barking of a dog, the roar of a lion, or other like sound. An example of the first would be the tone of a violin, in its simplest form a single tone.

(Continued next week)

PONSSELLE AT PINNACLE OF HER ART

Rosa Ponselle, a leading dramatic soprano of the Metropolitan Opera House, and William Tyroler, assistant conductor of that institution, will be heard in concerts at the Curran Theatre, Sunday, May 13 at 2:30 and the Civic Auditorium, Wednesday, May 23 at 8:30. The Curran prices are \$1.00 to \$2.50 and those at the Auditorium 50c and \$1.00 with some of the best seats at \$2.00.

Ponselle and Tyroler appeared before a capacity and delighted house at the Philharmonic Auditorium, Los Angeles, last Monday night. Carl Bronson of the Times went into ecstasies in praising the voice and the beauty of Ponselle. Before coming to Los Angeles, and notwithstanding that the Metropolitan has many great sopranos, including Galli-Curci, Alda, Bori, Jeritz, Easton and others, Ponselle's popularity is such that the management presented her in three of the seven operas just given in Atlanta, Georgia.

Ponselle's concert notices are always excellent. Here is one selected from the hundreds of those received by Manager Frank W. Healy: Rosa Ponselle, dramatic soprano, at her initial appearance Friday evening, was given an ovation that few artists have been accorded by an Oklahoma City audience. Ponselle has reached the very pinnacle of her art. With a freshness and beauty of tone unsurpassed, she completely captivated her audience from the first note of the aria from Forza Del Destino, by Verdi to the last sweet tones of Swanee River.

Ponselle's voice is flawless. Her notes from low A to high C were full, clear, delicately colored, and resonant. Throughout the whole extent of her register, was that same warmth of tone, absolute accuracy of pitch, and that beautiful quality from the lowest note to its topmost height. Her enunciation is perfect, and her art exquisitely delicate, individual and radiant. She has the perfection of a finished artist, together with a charming personality.

One of the outstanding numbers of the entire program came after the first group when she was given such enthusiastic applause that she graciously responded with "Softly, Her emotion to Stomach, Next, her perfect interpretation of this number could have been given, and the audience was thrilled. At the conclusion of the group, which closed the scheduled program, the audience remained seated, demanding enthusiastically just one more.

MUSICAL REVIEW'S SUBSCRIPTION CAMPAIGN

It affords us great pleasure to announce that the plan associated with our big drive for subscriptions during May, June and July has met with practically universal approval. The prizes aggregating THREE THOUSAND DOLLARS are distributed among the students or teachers that obtain for us three thousand subscribers during these three months evidently have aroused the ambition and enterprise of many young aspirants for musical honors. What we regard as the most desirable musical prize ever offered in any contest consists of a scholarship course of twenty lessons (instrumental or vocal) from a leading pedagogue in return for one hundred subscribers to this paper. We have already more than one hundred subscribers. In addition to paying for such course the Pacific Coast Musical Review, upon being informed by the teacher that a student having taken advantage of such course is specially talented, will start him or her on a career by publicity and by giving opportunities to continue lessons, and when ready to secure opportunities for public appearances.

Other prizes will be talking machines of \$100, \$75, \$50 or less in accordance to the number of subscribers a student will be able to secure for us. There will also be vacation trips to various parts of California. Then the prizes will include violins or other musical instruments, the value of which will be in accordance with the number of subscriptions secured. Most desirable prizes will consist of a three day subscription for one season of the San Francisco Opera Association for 1923 and also season tickets for the concert series of 1923-1924, Selby C. Oppenheimer having declared himself ready to co-operate with us in this subscription campaign.

What will no doubt prove to be a most useful and worth while prize will be the starting of a savings account in the Anglo California Trust Company representing a third of the cost of a subscription. In this way anyone who secures one hundred subscribers will be started with a \$100 savings account, anyone who secures fifty subscribers will be started with \$50 and so on. The special advantage of this subscription campaign is that NO ONE WILL HAVE ANY WORK WITHOUT SECURING A PRIZE. If a student can only secure five subscribers he or she will receive a prize worth five dollars.

If a student or teacher has any friends interested in music it should not be difficult to induce them to subscribe for the Pacific Coast Musical Review. To thoroughly understand and appreciate good music it is necessary to know what is going on in music, and also to read intelligent reviews on concerts and operatic performances. Parents who spend money on children for a musical education want to see them progress and become known as early as possible. This paper always pays special attention to pupils' recitals. Many a California artist now known nationally or internationally received his or her first encouragement through the columns of the Pacific Coast Musical Review.

It is to the direct interest of managers, teachers, students and music lovers to see this paper obtain as large a circulation as possible. No daily newspaper is willing to devote the space and attention to music, especially activities of resident artists, teachers and composers which the Pacific Coast Musical Review is willing to do. During twenty-two years of successive publication this paper has proven that it is entitled to the confidence of the music-loving people of the West. While it has not pleased everybody, it surely seems to have pleased the majority. We have never ignored an artist because he did not advertise. We have never knowingly injured anyone. Evidence for the worthiness of this paper is contained in its twenty-two years of continued activity.

We shall try to make the paper more interesting by publishing news departments. In this way we shall write shorter articles, but more of them, and in order to make the paper of use to everybody, or to as many artists, teachers and students as possible, we wish that all would co-operate with us to send us news in as short paragraphs as the occasion demands. We can not tell what you are doing unless you let us know about it. If you wish to keep thoroughly well informed about musical activities at home and abroad you simply have to read the Pacific Coast Musical Review, for it has the space and the writers to tell you all about what is happening or what is about to happen in music.

Students and teachers participating in this campaign will find that the paper is a most valuable ally. On the one side the subscribing students and parents of students are already subscribers for this paper, hence they will not be told too often "I already subscribe for this paper." They will be glad to know about it and read it. The subscription price is only \$3 a year, or a little over five cents a week. No one who has enough money to pay for lessons or attend a musical opera will find five cents a week too extravagant a price to pay for his or her musical news. It is furthermore to the interest of resident artists, or students who expect to become artists some day to help this paper to be thoroughly circulated and widely read in California, for its liberality in extending courtesies to prospective and experienced artists is well known. The more people read this paper the better known will be the artists mentioned in its columns and the more engagements will they eventually secure. By assisting the Pacific Coast Musical Review you will, therefore, also assist yourself.

We are having printed matter prepared to distribute among teachers and students and of course wish to secure a large number of subscribers to this music as well as other kind of announcements will also appear in this paper. In the meantime we would like to list the names of teachers and students who are interested in helping us to obtain three thousand more subscribers during May, June and July.

For those who are especially ambitious, and who think they can secure more than five hundred subscribers for us (this includes music schools and music clubs) will be able to win either a grand or upright piano or a player piano. In fact there is nothing worth while in the way of prizes that a student or teacher is unable to earn. It all depends upon his or her popularity among friends or energy to secure subscriptions.

ALFRED METZGER.

THE FIREFLY CROWDS RIVOLI OPERA HOUSE

Bright Friml Opera Presents Myrtle Dingwall, Ferris Hartman, George Kunkel, Robert Carlson, and Other Members at Their Very Best

BY ALFRED METZGER

The Rivoli Opera House has been attracting the largest houses of the season during the course of the presentation of the Firefly which had its first production last Monday evening. The energetic campaign that has been waged by Mayor James Rolph Jr., J. Emmett Hayden and a Citizens Committee in behalf of the retention of the Hartman-Steindorff Comic Opera Co. in the interests of good music has proved most successful and evidently the combined interest of music lovers and theatre goers is aroused as one may easily note from the large attendance that is rewarding the excellent work of the cast. It is not difficult to secure the hearty support of the people of San Francisco, provided they are given what they like. As long as productions are of fine material, are presented in competent craftsmanlike manner and appeal musically and "humorously" to the people large houses will be the result. But if productions are given with inadequate support and in a manner not appealing to the public the people will not patronize them. San Francisco theatre goers are not sentimental, sympathetic nor even forgiving. They want the best presented in the finest way at the lowest possible prices. There are times when our theatre goers are even willing to pay high prices for excellent productions. But they have no pity for anyone that presents theatrical performances either by incompetent or partially incompetent casts. Nothing in the world will make the public forgive a manager who is weak enough to include inefficient talent in his company. And any manager who thinks otherwise will sooner or later experience the resentment of the public.

In making the above remarks we are not referring to any particular company, nor is it our intention to criticize anyone. We are merely stating the facts as we see them. San Francisco is a wonderful "show-town" for first class productions presented in first class style. It is a terrible "show-town" for productions of questionable quality presented in careless fashion, even at small prices. Evidently The Firefly, as presented by the Hartman-Steindorff Co., has caught the fancy of our theatre lovers. Judging from the attendance, the enthusiastic applause, the demand for encores and the rippling laughter the audiences are thoroughly enjoying themselves. And that is the keystone to an organization's success. People go to the theatre to be entertained and anyone that can entertain them will reap the reward of their patronage.

One of the most grateful, and at the same time one of the most difficult, light opera roles ever written is that of Nina in the Firefly. The prima donna role demands a vocal artist of high class with southern refinement. Myrtle Dingwall is such a prima donna. Her voice has an excellent chance to reveal itself in its most flexible quality and the young vocal artist does not hesitate to put her very soul into her phrases. Every one of the splendid arias allotted to this part is sung with authority, taste, vivacity and musicianship. Miss Dingwall justly deserves the enthusiasm she arouses. We were glad to note that the demand for encores for her interpolated numbers songs thoroughly within her capacity, and she sang the Cavalleria Rusticana Aria and Will o' Wisp with every ounce of sentiment and discrimination. It was a splendid performance.

Ferris Hartman in the role of Jenkins, the effeminate private secretary, brought out every point of humor and a few that other comedians are not able to accentuate. His topical song about Some Little Bug Will Get You is one of the best that Ferris Hartman has ever done. It naturally gets many encores and the distinguished comedian is always ready to furnish something new. If you think you can sit through the rendition of this song without laughing heartily it is necessary that you go and hear it. If you don't laugh at this song, there is something radically wrong with your disposition, and nothing will ever cure you.

George Kunkel in the role of Herr Franz has a part that is specially suited to his style of histrionic art. He interprets it throughout with dignity and never exaggerates the lines unduly, which is not as easy with dialect parts as many may imagine. Robert Carlson in the role of John Thurston has one of the most effective roles he so far interpreted. His fine voice has a chance to assert itself. John Van as Jack Travers is improving constantly. His voice is getting freer and he acts with more freedom and naturalness.

Violet May as Geraldine does some very pleasing singing and looks charming. Muggins Davies is as vivacious and electrifying as ever in the role of the French maid. Paul Hartman as Pietro adds to the enjoyment of the production, while Dixie Blair in the dignified part of Mrs. Oglesby shows how versatile an actress she is. Effrieda Steindorff, Lillian Leonard and Carl Olson complete the excellent cast. Scenery and costumes are as usual very colorful and picturesque. Paul Steindorff and his orchestra complete the musical excellence of the performance. Everyone ought to hear and see The Firefly at the Rivoli Opera House.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

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MUSICAL CALENDAR FOR WEEK OF MAY 14TH

MONDAY, MAY 14
 Zoellner Quartet, Concert Ebell Auditorium, L. A.
 Raymond Harmon, Recital Ontario Club, S. Pasadena
 Clemence Gifford, Dominant Club, L. A.
TUESDAY, MAY 15
 Georgia Kober, Recital Ebell Club, L. A.
 Organ Guild Recital Eugene Temple, L. A.
WEDNESDAY, MAY 16
 Frieda Peycke, Recital L. A. Country Club
 Margaret Fisher Monson, Recital Wa. Waa Club, L. A.
THURSDAY, MAY 17
 Misha Ve Olin and Helena Lewyn (Morning Program)
 Ambassador Hotel, L. A.
 Carl Bronson Singers, Concert Gamut Club, L. A.
 Los Angeles Conservatory, Recital Kramer Studios, L. A.
FRIDAY, MAY 18
 Ibrahim Van Den Berg and Flora Myer Engel, Joint
 Recital Conservatory of Music, L. A.
 University of Southern California Glee Club, Concert
 Ebbell Auditorium, L. A.
SATURDAY, MAY 19
 Ibrahim Van Den Berg and Raymond Harmon, Joint
 Recital Pomona College, Claremont, Cal.
 Frieda Peycke, Recital Mary Louise Tea Room, L. A.
 Lillian Martin, Program for Musicians
 Philharmonic Auditorium, L. A.

Los Angeles, May 7, 1923.

Los Angeles Oratorio Society.—Samson and Delilah, given by the Los Angeles Oratorio Society at the Philharmonic Auditorium on May 1st, was a heroic attempt on the part of both conductor and chorus to overcome difficulties, some of which were inherent in the work chosen, others due to the failure of those members of the Philharmonic Orchestra who were engaged to play the orchestral score to master the music in the one rehearsal which their agreement allowed, then.

We felt we were present at a tragedy. Nothing in Mr. Smallman's demeanor or in the handicaps under which he labored. The chorus did its best under the circumstances, but into a large body of people working at a disadvantage inevitably creeps in a feeling of failure. The audience was loyal to the society, and no musical organization in Los Angeles deserves better of its audience. The truth is the society deserved a better vehicle than this rather incongruous opera stripped of its stage color, and certainly deserves better support from local instrumentalists. John Smallman is an excellent director, but he has never received adequate orchestral support.

Madame Sprotte was the one convincing soloist. Her warm personality, her unusual sensitiveness, her operatic training, all came to her aid, her singing of the song which brought about Samson's downfall was warm and cooing. She well understands the accents which shake the lover's soul. Samson—has there ever been a satisfactory Samson—alas, sung he ever so well—is always a little ridiculous. Arthur Hackett, though he sings smoothly, is scarcely the man to impersonate a giant. Ettore Campiano, far more convincing, singing the part of High Priest in a fine masculine manner, despite a noticeable vocal defect. Henri de La Platte, who was not enjoying the best of health strove manfully, but his singing seemed to lack point and rhythm.

The star of the performance was unquestionably Lorna Gregg, accompanist, who on a day's notice, attacked the piano score with the same artistic style of hers which she supplemented by her oratorio style of hers who was called upon to do much playing at sight, added greatly to the heroic acting which characterized their musical tragedy. Undoubtedly the audience as a whole was scarcely aware of the misfortunes which accompanied the performance, so excellently were the weak places covered.

There is so much wonderful choral music which we never hear—Bach, Mozart, Beethoven, Cesar Franck—supplementing the glorious and fitting works of Handel and Haydn, that the society would do well to stick to its true sphere and avoid those works which require acting and costume, and if necessary those requiring orchestra. And the fact that the orchestra to play its part I quote the following from the excellent article by Bruno David Ussher in the last issue of Los Angeles Saturday Night. Mr. Ussher said in part:

Altogether, the problem of orchestral accompaniment at concert concerts is a serious problem, financially and artistically, for our choruses. As a rule, members of the Philharmonic Orchestra form the instrumental ensemble, and this was also planned for "Samson and Delilah." For economical reasons the choral clubs cannot afford to engage the orchestra members for more than one rehearsal. At the one preceding this concert difficulties encountered ordinarily by the shortness of rehearsal time, more or less, unforgivably of players with the music and with the conductor, were greater than usual, as a number of the members of the Philharmonic Orchestra were prevented by other engagements to attend and had sent substitutes, several of them, apparently, substitutes in the fullest sense of the word. Moreover, a few players failed to attend the rehearsal and had intended to play at the concert without rehearsal. The result was distressing and Mr. Smallman took a justified stand.

As remarked, here is involved an artistic problem which needs solution for the sake of choral growth in this city. For its solution the co-operation of the in-



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strumentalists is necessary. With all due respect to the members of the Philharmonic Orchestra at large, it must be stated that in view of their general efficiency one must doubt whether they—all of them and always—have given of their best, for will and interest during rehearsals and concerts of this nature. Surface evidence makes one doubt it. To recall a recent instance, the performance of David's "The Desert," mentioned in a review of the Ellis concert. There occurred astonishingly ragged orchestra playing and bad intonation.

So far as "Samson and Delilah" is concerned one must grant that it is difficult music to play. But what is to be done? The Los Angeles Oratorio Society can not afford to pay the high rates demanded for a second rehearsal. The players themselves are obviously handicapped by this one-rehearsal, make-shift system. The Los Angeles Oratorio Society or any other choral club is not giving these concerts for commercial purposes, but for the sake of artistic endeavor, for the sake of making this a more musical city, in short, for the love of music. They cannot be expected to risk a deficit by the expense of a second rehearsal.

What could be done? Members of the Philharmonic Orchestra consider themselves artists? Could they not for the sake of artistic perfection play two rehearsals for the same high fee they receive for one? Must they commercialize their art at the expense of perfection? This is a small sacrifice and would morally and materially in due time benefit them. It would be a sacrifice not often demanded and which would involve small financial loss. Undoubtedly, the choral society, in case of a surplus might be glad to pay to the orchestra a bonus as large as possible for that second rehearsal, perhaps, pay all in full if box office receipts permitted. What are the orchestra players of Los Angeles going to do about it? It should be with them as much a matter of honor as of sacrifice for art's sake, not merely labor at so much an hour. What will be their answer? If it is a question of "so much an hour," then they must change their attitude and give value in full as they are paid.

Georgia Kober, noted Chicago pianist and teacher, will present an interesting program at the Ebell Club Tuesday evening, May 15th. The program will include selections from Bach, Mendelssohn, Chopin, Scriabine, Rachmaninoff, MacDowell and Debussy, the Beethoven Sonata, Opus 27, and compositions by Tschakowsky, Arensky, Richard Strauss, Palmgren and Moszkowski.

Miss Ann J. Eachus presented four of her advanced pupils, Miss Margaretha Lohmann, Miss Josephine Heintz, Miss Helene Morgan and Miss Berenice Morrison, in a piano recital on Friday evening, May 4th, at the Gamut Club. The program was composed of music rarely heard here. The program follows: Prelude and Fugue, E Minor (Mendelssohn), Margaretha Lohmann; Intermezzo, Op. 116, No. 6 (Brahms), "The Fountain of the Aqua Paola" (Charles Griffes), Josephine Heintz; Etude (Chopin), Helene Morgan; Faganini's Etude (Liszt), "Scherzo" (Chopin), "Ballade" Op. 10, No. 1 (Brahms), Margaretha Lohmann; "Rigaudon" (McDowall), "Spinning Song" (Mendelssohn), "The Juggler" (Moszkowski), Etude, Op. 15, No. 9 (Bortkiewicz), Etude, Op. 15, No. 8 (Bortkiewicz), Etude, Op. 15, No. 7 (Bortkiewicz), Berenice Morrison.

Elsie Mannion, violinist, Ruthellen Miller, soprano and Ivy Mae Travis, accompanist, have just returned from an extended trip into the Palo Verde and Imperial Valley, where they presented two straight concert programs and four costume programs, specializing in the old fashioned and Spanish costumes—and numbers in

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keeping with their costumes. The trio were very much appreciated and will accept return engagements in the fall.

Julia Robinson, soprano, of great dramatic power, sang an aria from Massenet's *Herodade* and also a duet with Henry La Bonte, tenor, at Grauman's Discovery Concert on Sunday morning, May 6th. Elizabeth Copeland, pianist, played several selections, one being Moszowski's *Caprice Espagnole*.

Alfred Kastner, harpist of the Philharmonic Orchestra, played several selections at a program given by the Breen and Darrow School of Ballet on Friday evening, May 4th, at the Masonic Temple, 6840 Hollywood Boulevard.

The Los Angeles Conservatory of Music gave a May festival program at the Highland Park branch Tuesday, presenting thirty piano pupils, all under ten years of age, assisted by Betty Jane Cox, reader. Last evening Blenda Hardesty and Irene Mathias offered piano recital in the Kramer Studio and on Friday evening, Lettie English and Dorothy Smith, pianists, will be heard in the same studio. E. B. Va'entine of the violin department completed the violin contest last night.

Brahm van den Berg, pianist will play three groups of compositions at the tea musicale to be given by the Hollywood Auxiliary of the Children's Hospital at the Writer's Club, 6700 Sunset Boulevard on Tuesday, May 8th, at 3 p. m. The members of the committees in charge are: Miss Josephine Haldemann, Bernice Voight, Helen Voight, Beatrice Chambers, Clara Louise Walker, Vilma McInnes and Grace Stroud and Mesdames Frederick W. Tenney, Morris Mumper and Gordon Pollock. The hostesses will be Mrs. Albert Crutcher, who will speak on the work of the Children's Hospital; Dr. Margaret Roberts, Mesdames John P. Mead, Grantland Seaton Long, Gordon Wattles, Harry Haldemann, Alexander Barrett, Chester T. Hoag, William J. Todd, Miss Mary P. Moll and William De Mille and Miss Lila Swift.

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The Burbank Choral Club (Charles Leroy Munro, conductor) and Myra Radcliffe, Harp accompanist, will present an interesting program at the Thomas A. Edison School edifice, on Mothers' Day, May 13, 1923, at 3:30 p. m. The program is as follows: Hail Smiling Morn (Sporfouth-Leslie), Burbank Choral Club; violin solos, Josef Rosenfeld; Sunset Trail (Cadman), Burbank Choral Club; Double Quartette—An Old-Fashioned Rag (Cecil Osdick Ellis); Nuptial in Granada (Buena), Burbank Choral Club; Vocal Solo—Mother O' Mine (T. Tours), Charles Leroy Munro; A Hundred Years from Now (Carrie Jacobs Bond), Burbank Choral Club; Home, Sweet Home (Payne), Burbank Choral Club.

Miss Evelyn Sutphen who will be graduated from the College of Music, University of Southern California, in June, will give her senior piano recital next Tuesday evening in the Old Chapel of the University when she will be assisted by Miss Isabel Smith, soprano, and Miss Elizabeth Mottern, accompanist. This is the first of a series of senior recitals which are to be made social events of the commencement season. On Friday evening, May 11, Miss Isabel Cui, organist, will give the second of the series, in the First Congregational Church, when she will be assisted by Mrs. Annie Mottram Craig, dramatic soprano and a member of the faculty.

The last program of a series of four delightful Spring Morning Musicales will be given at the Ambassador Hotel, under the direction of Mr. G. H. O'Brien of New York City, on Thursday morning, May 10th. Mischa Ve Olin, the Russian Violinist, and Helena Lewyn, pianist, artists appearing on the program are making their first public appearance in Los Angeles. The London Times has this to say in praise of Miss Lewyn: "She has played with the London Symphony orchestra both here and in England and Germany. While in England she had the great honor of being summoned to play before royalty. The forceful interpretation of the masters, combined with charming personality assure Miss Lewyn of great success."

California Theatre—The program for the concert at the California Theatre this week is one of the most attractive Carl Elinor has offered this season. The concert opens with Rossini's famous Overture to William Tell, a brilliant work offering a fine opportunity for an interpretation in rapport with its historic background. Mr. Elinor's scholarly interpretation accents the symphonic construction of this old favorite and displays to great advantage the native beauty and brilliance of the composition with its contrasting moods of calm and storm.

Mr. Elinor has chosen for the second selection an arrangement for strings, wood winds and organ of the "Intermezzo Sinfonico" from Mascagni's best known work, *Cavalleria Rusticana*, and its spiritual quality and beauty is greatly enhanced by the contrast afforded with the overture preceding it.

These two selections chosen from the list of compositions used in the Public School Music Memory Test terminating the latter part of this month are of particular interest to the youngsters on that account. The closing offering, a special arrangement by Mr. Elinor aptly titled "Classic Jazz," is a clever orchestration of present day syncopated rhythm, in which several of the reigning favorites are ingeniously woven into an alluring whole.

CHALIAPIN'S ADMIRABLE DICTION

Here is an appreciation of Chaliapin that should be of special interest to the vocalist: "One of the most striking features of his technique is the remarkable fidelity of word utterance which removes all sense of artificiality, so frequently associated with operatic singing; his diction floats on a beautiful cantilena, particularly in his mezzo-voice singing, which is one of the most telling features of his performance. There is never any striving after vocal effects, and his voice is always subservient to the words. This style of singing is surely that which Wagner so continually demanded for his interpreters; but it is the antithesis of that staccato 'Bayreuth bark' which a few years ago so woefully misrepresented the master's ideal of fine lyric diction. The atmosphere and tone-color which Chaliapin imparts to his singing are of such remarkable quality that one feels his interpretation of Schubert's 'Doppelgänger' must of necessity be a thing of genius, unapproachable by other contemporary singers. The range of his voice is extensive, for though of considerable weight in the lower parts, his upper register is remarkably in its conformity to his demands. The upper E natural with which he finishes that great song 'When the King Went Forth to War,' is uttered with a delicate pianissimo that would do credit to any lyric tenor or soprano. Yet his technique is of that high order that never obtrudes itself upon the hearer. It is always his servant, never his master. His readings are all his own, and it is his absence of all conventionality that makes his singing of the 'Calumnia,' aria from 'Il Barbiere,' a thing of delight, so full of humor is its interpretation, and so satisfying to the demands of the most exacting 'belcantist.' The reason is not far to seek, for his method is based upon a thoroughly sound breath control, which produces such splendid cantabile results. Every student should listen to this great singer and profit by his art."

As announced Chaliapin will appear in San Francisco, under Selby C. Oppenheimer's management, in two recitals at the Exposition Auditorium on Sunday afternoon, May 26th, and Monday night, May 28th, and to say that these recitals will be different from any yet heard in this city is but putting it mildly. The great Russian sings from a repertoire of over 300 songs, most of which are used publicly exclusively by him. Native

Russian gems, tragic, dramatic and some with their quota of humor, "Lieder" of Strauss, Schumann, Schubert, works by French masters and a score or two in English, but all interpreted as only Chaliapin interprets his every selection.

The Chaliapin ticket sale is now in progress at Sherman, Clay & Co.'s store in San Francisco.

MME. CALLEAU'S PUPILS' RECITAL

Mme. Rose Relda Calleau gave her pupils' recital at the Palace Hotel ballroom on Wednesday evening, April 25th. As usual a large audience that crowded the spacious auditorium assembled and testified by means of frequent enthusiastic expressions of approval its pleasure over the participants' artistic efforts. At least seven hundred music lovers were thus enabled to express their delight in the work of these young aspirants for musical honors. The opening number of the program consisted of an ensemble number entitled *Snowflakes* by Cowen which was sung by a number of the students who further on in the program were allotted solo numbers. The voices blended excellently and the interpretation was uniform and intelligently thought out.

Miss Kathrin Smith, lyric soprano, a young vocalist possessing a fresh and youthful voice, sang *Pale Moon* (Logan) and *When Love Is Kind* (Old English) very pleasingly and effectively. Miss Doreen Tittle, a soprano of delightful quality, sang *Love Sends a Little Gift of Roses* (Oversall-Openshaw) and *Phenice* (Sanderson) with a very discriminating and sympathetic interpretation. Miss Alice Wilson, lyric soprano, revealed a clear, ringing tone, a voice of much carrying power and expression that gives much promise for future distinction. She sang in *My Garden* (Liddle) and *Star* (Rogers); Miss Mary Cullen, lyric soprano, interpreted *A Birthday* (Woodman) and *Gray Dove* (Sarr) with appealing interpretation and with a voice of great carrying power.

Miss Gertrude Shenson, coloratura soprano, made an excellent impression by singing *Aria from Sonnambula* (Bellini) and *The Wren* (Benedict) with an unusually flexible voice possessing much warmth in the middle position and fine resonance in the low tones. Her overtones in the high register were easy and lovely. She sang with a spontaneous emotional sympathy. Miss Thelma soprano, revealed much progress since her appearance last year. Her high tones are ringing and she is singing with individuality of expression, showing also development in her vocal powers by rendering the following compositions: *O'hi les fleurs* (Massenet) and *A Heart That's Free* (Robt). Miss Gertrude Watt, lyric soprano, showed many advances in her singing. Her presence, intelligent delivery, discriminating interpretation and specially delightful pianissimo singing. She sang *Elegie* (cello obligato) (Massenet) and *Jasmine Bud* (Strickland). Miss Zociena Van der Ende played an excellent cello obligato drawing a pianist, big tone.

Miss Margaret O'Brien, lyric soprano, interpreted *Will o' the Wisp* (Spross) and *A Poor Finnish* (Waller). She exhibited a clear and even voice well modulated and containing charming overtones. Miss Eleanor Stadeger, soprano, by rendering *The Year's at the Spring* (Beach) and *Se saran* (Arditi) impressed her hearers with the intelligence of her style and the precise rendition of the colorature passages. Martin O'Brien, tenor, exhibited a smooth and lovely quality of voice and a concise diction, and a musical understanding in phrasing. His selections were *Duna* (McGill) and *Tommy Lad* (Margerson). Miss Elizabeth Magee, mezzo soprano, interpreted *Vol le sapete* from *Cavalleria Rusticana* (Mascagni) and *A Madrigal* (Victor Harris) with a voice of impressive dramatic character and very wholesome warmth of interpretation. Her voice is even in all positions and her diction is declaration. Miss Caroline Breuner, mezzo soprano, possesses a soulful and flexible voice qualified to attain fine tone color effects and her phrasing is accentuated by judicious expression. She sang *Quando men vo from La Boheme* (Puccini) and *Life and Death* (Taylor). Miss Beulah Masterson, lyric soprano, proved herself a very intelligent singer, revealing a voice of rich quality and timbre. She sang the colorature passages very fluently and invested her selections with an abundant amount of temperament and style. The overtones in her high notes were specially pleasing. She rendered *Visti d'arte from La Tosca* (Puccini) and *Les filles de Cadix* (Delibes). Miss Corinne Keefe had the honor to close the program. She possesses a contralto voice of great quality and has the poise and bearing of a real artist. She interpreted the Erlking with exceptionally fine phrasing and delightful diction. Her voice is rich, impressively sonorous and its sympathetic quality may be easily described by the expression "there is a tear in it." Miss Hazel Nichols played the accompaniments in a manner to emphasize the best qualities exhibited by the singers.

Alma Schmidt-Kennedy, the able and well-known piano pedagogue, gave another of her delightful student musicales at her studio, 1537 Euclid avenue, Berkeley, on Sunday afternoon, April 22nd. The participants were: Miss Alice Reinhardt, Miss Elizabeth Ruben, Miss Helen Marlowe, Miss Charlotte Hanni, Miss Margaret Moloney and Miss June Beckman. Everyone of these well prepared pianists acquitted herself most worthily in the following program: (a) Two Part Invention (No. 13) (Bach), (b) Birding (Grieg), Miss June Beckman; *Fantasia* (D minor) (Mozart), Miss Margaret Moloney; (c) Entrance (From Forest Scenes) (Schumann), (d) Punctinello (Schuett), Miss Helen Marlowe; (e) *Canzona* (Schubert), (f) *March* (Schubert), Miss Elizabeth Ruben; (g) *Menuet* (E flat major) (Mozart), (h) *Rustle of Spring* (Sinding), Miss Charlotte Hanni; (i) *Murmuring Zephyrs* (Jensen-Niemann), (j) *Antia's Dance* (Grieg), (k) *Menuet* (Bizet), Miss Alice Reinhardt.

DALCROZE EURHYTHMIC COURSE IN BERKELEY

The coming of Elsie Hewitt McCoy to Berkeley this summer, where she will conduct classes in Dalcroze Eurhythmics, is looked forward to by many as a rare opportunity. Mrs. McCoy, who has for the last eight years been teaching eurhythmics in the northwest, with studios at Seattle and Tacoma, was graduated from the school in Hellenar, but returned last year for a period of study under Emil Jaques-Dalcroze in Geneva, where the school is now situated. Two of Mrs. McCoy's pupils from Seattle are now studying in the main school in Switzerland.

Even now there are many who ask "What are Dalcroze Eurhythmics?" It is a question not easy to answer exhaustively in a few words. Evolved in the first instance by M. Dalcroze, when a professor in the Conservatoire, as a means of putting life into his harmony lessons, the idea has so grown, that it is now expressed in a regular system, "for developing the musical understanding, by sight and hearing, first by rhythms and then by simple musical phrases, which the pupil will presently interpret with his whole body." So it is that when the uninitiated is introduced to a class in training, she may be forgiven when she thinks she has stumbled by mistake into a dancing school, rather than into a school of music, but a dancing school where each movement of the body and limbs is so beautifully regulated, and all so perfectly co-ordinated the one with the other that at first sight it only suggests the perfection of simplicity in motion and repose. For all that it is in the first instance a school of music though the education is not confined to music, but extends to musical science. In a comprehensive article published in the Educational Supplement of the February 2nd London Times it says in closing that the greatest feature of Eurhythmic teaching is that it teaches the pupils to forget themselves, to sink into self-consciousness (inseparable from dancing taught as such) in the interpretation of the music. The absence of "posing" beautifies and ennobles all that they do. M. Dalcroze does not want his disciples to show off, only to bear forward the banner of music and prove it is the most powerful instrument of education.

J. J. Finley, professor of education at the Manchester University, England, speaks of the accomplishment of Dalcroze as an extraordinary and unparalleled achievement, that he has invented a technique by which the human body can take its music, by means of the piano and violin as a master instrument, and goes on to say that since the days of the Greeks, he is the first musician to have realized what a wonderful addition we make to our orchestra when we add our very selves, boding forth direct from our innermost feeling the rhythms which the composer so imperfectly symbolizes in the score.

MINNETTI ORCHESTRA TO CLOSE SEASON

The Minnetti Orchestra, an excellent ensemble organization ably directed by Giulio Minnetti, will give the final concert of its present season at Scottish Rite Auditorium next Thursday evening, May 17th. The soloist for this occasion will be Mme. Rose Florence, mezzo soprano, one of the most refined and discriminating vocal soloists residing in California, who has earned well merited artistic laurels in Europe as well as in the East and in this State. Another soloist will be Tanya Akunin, a fifteen-year-old violinist. Benjamin S. Moore, whose accompaniments are among the very finest heard in this city during the course of a season will be the accompanist. The following excellent program will be interpreted: Overture to *The Merry Wives of Windsor* (Nicolaï); Aria from *Samson and Delilah* (Saint-Saens); Rose Florence; Symphony in G minor (Mozart); Concerto in G minor for violin (Brahms); Tanya Akunin, soloist; Intermezzo from *Carmen* (Bizet); Vocal solos—Phylide (Duparc), Over the Steppe (Grechaniouff), "T is Spring (Wolf), Rose Florence; Prelude to the Deluge (Saint-Saens), Eugene Jurgens, soloist; Waltz—Tales from the Vienna Woods (Strauss).

Herman Heller, the energetic and brilliant orchestral director, who inaugurated the large moving picture theatre orchestra in the moving picture theatres of the Pacific West is conducting a seventy-piece orchestra at the Metropolitan Theatre, Los Angeles, and is meeting with the same success and popularity as in this city. Under his direction Sunday morning concerts are given which attract large crowds, and Mr. Heller once more demonstrates that the public enjoys the best of music presented in the best possible manner, and that those who imagine that jazz music is any attraction are certainly on the wrong road. May Mr. Heller's success continue and become contagious.

Uda Waldrop, the splendid organist, pianist and composer, gave an excellent program for the Grand Opening Organ Recital and Sacred Concert at St. Boniface Church on Sunday, April 29th. He was assisted by Charles Bulotti, who was in excellent voice. The program was one of the very finest ever given in a church in this city and both organist and vocalist added to their large host of friends and admirers by rendering the following program: Prelude (Improvisation), Uda Waldrop; O Come Let Us Worship—tenor solo, Charles Bulotti, chorus, St. Boniface's and St. Anthony's choirs, at the organ, R. F. Tilton; Cantabile (Tschakowsky), Uda Waldrop; Ave Marie (Gounod), Charles Bulotti, at the organ, Uda Waldrop; Marche Funebre (Guilmant), Uda Waldrop; Chant Seraphique (Guilmant), Uda Waldrop; Ave Verum (Mozart), St. Boniface's and St. Anthony's choirs, at the organ, R. F. Tilton; Tantum Ergo (Hamma), St. Boniface's and St. Anthony's choirs; Alleluia Chorus (Handel), St. Boniface's and St. Anthony's choirs, at the organ, Uda Waldrop; Postlude—Torch-Light Procession (Guilmant), Uda Waldrop.

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NEW LIGHT OPERA

(Continued from page 1, column 4)

though their garb was sober it must have been charming, and quiet behavior did not of necessity bespeak a dull mind—why not the arrival at Plymouth of a ship loaded by glorious pirates, bearing great chests of brilliant garments and barbaric jewelry, stolen from a more gorgeous country? In comic opera anything may happen. And for fun—could anything be funnier than some of our Puritan ancestors and their ideas? E. W.

Mrs. Wilson-Jones, the well known dramatic soprano, gave a concert in Berkeley during music week on Wednesday afternoon, April 25th, of which the Berkeley Gazette had the following to say:

A most delightful contribution to the events of Music Week took place at the Cora Williams Institute, Wednesday afternoon, in the contest given by Mrs. Wilson-Jones, dramatic soprano. Receiving with Miss Williams was Mrs. Gilbert Moyle, of the program committee. Mrs. Wilson-Jones possesses a voice of remarkable purity and range, a technique which must be an inspiration to all singers, in addition to most striking individual personality which reaches the heart. The program of Wednesday ranged from the Jewel song from Faust—taught her by Gounod himself—down to her own composition, My Prayer, which fell upon the listeners like a benediction. The intervening numbers of varied demands upon vocal skill and emotion embraced Grieg's Solveig's Song taught her by Grieg—Harriet Ware's Hindoo Summer Song, Olek Speaks, Olek Speaks and others numbering sixteen in all. A new song "Going Home" set to Dvorak's New World Symphony, with words of a Negro spiritual by an Oakland resident, Arms Fisher, met with great favor.

The ease and perfect control throughout the changing types of compositions proved the singer to be an artist of true production as well as of dramatic power. The selection of E. L. Dalcroze and his accompanist added to the joy of the performance. Mrs. Wilson-Jones has been heard in San Francisco, in a series of recitals with Atti, harpist with the San Francisco Symphony, this concert marking her initial appearance in Berkeley, which she has recently adopted as her permanent residence as well as the center of her musical activities.

Lizetta Kalova, the well known Russian violin virtuosa and Toan Kalmlyoff, the famous Russian artist, held open house at the Co-operative Arts Studio in Berkeley on Sunday, April 28th. There was a most brilliant gathering of over one hundred artists from both sides of the Bay. The proceedings were inaugurated by a Benediction delivered by Rev. W. Sakovich, a Russian priest, and choir, followed by an excellent program including piano solos by Elsie Cook Hughes, soprano solos by Dorothy R. Talbot, piano selections by Alexander Kosloff and also musical contributions by A. Ergin. Among the guests were in addition to the artists already mentioned: Mme. Marianna Tcherkaskaya, the noted star of the Petrograd Imperial Opera, whose fame ranks with that of other Chalapin and the famous dramatic reader, Hedwig Reiche. The resident artistic colony was represented by Lydia Stuvant, Mrs. G. Moyle, Mme. Betty Drews, Willem Debe, Mr. and Mrs. Adams, Armer, Mr. and Mrs. Angor, Mr. and Mrs. Aronovitch, Mme. Cannon, Mr. and Mrs. Pratt and many others. Mme. Kalova and Mr. Kalmlyoff are offering their studio to artists of all branches of art and those who were unable to attend on this occasion are invited to meetings every Sunday afternoon at five o'clock.

San Francisco Lodge No. 21, Independent Order of B'nai B'rith, gave an excellent musical program, arranged by Cantor B. Liederman of Temple Israel, recently. The soloists included: William W. Carruth, organist, Mrs. A. J. Hill, soprano, Cantor R. R. Rinder, baritone, Elanthe Hamilton Fox, contralto, Rebecca Holmes Haight, cellist, and Cantor B. Liederman, tenor. It would be difficult to hear a finer array of artists in one program, and those in charge of this program are to be congratulated for giving such an excellent musical treat to the members of that Lodge. The complete program was as follows: Funeral March (Chopin), William W. Carruth, organist; Soprano solo—He That Dwelleth in the Secret Place of the Most High (MacDermid), Mrs. A. J. Hill; Baritone solo—The Lord is My Shepherd (Dvorak), Cantor R. R. Rinder; Contralto solo—Abide With Me (Liddle), Blanche H. Fox; Cello solo—Arioso (Bach), Rebecca Holmes Haight; Tenor solo—How Long Will Thou Forget Me (Pfeiffer), Cantor B. Liederman; Postlude—Marche Religieuse (Guilmant).

Augusta Hayden, the well known and successful soprano soloist, will be assisting artist at the Hotel Whitcomb Sunday evening concert, which events are being given every week by the Whitcomb Hotel Orchestra under the direction of Stanislas Ben. Miss Hayden will be soloist at tomorrow's event for which an exceptionally fine program has been prepared as will be seen from the following excellent array of compositions: March—Pomp and Circumstance (Edward Elgar), Waltz—Wiener Burger (Ziehrer), Selection—Madame Sherry (Karl Hoschwa), Vocal solo (a) What's in the Air Today (Eden), (b) Homing (Del Riego), (c) Daffodils a Flower (German), Augusta Hayden; Overture, Tannhauser



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(R. Wagner), Peer Gynt Suite (E. Grieg): Vocal solo—(a) Spring Night (Schumann), (b) Cradle Song (MacFadyen), Augusta Hayden; Caprice on Spanish Themes (N. Rimsky-Korsakoff); Berceuse (Goudard); Vocal solo—Lungi del caro bene (Sechi), Ouvre tes yeux bleux (Massenet), Chanson de l'Adieu (Tosti), Augusta Hayden; Grand Opera Selection, Faust (Gounod). Miss Hayden's accompanist will be Leo Shore, a very capable pianist and accompanist, who has recently returned from a five months' trip to the Orient.

Paul Revere Lodge, No. 462, F. & A. M., gave an excellent program at Masonic Temple on Friday evening, May 4th. The program was in charge of H. M. Simons and all present complimented Mr. Simons on the excellence of the artists and the delightful character of the program which was as follows: Selection—Paul Revere Orchestra; Bobby Bumps, a cartoon comedy; in the Garden of My Heart, Dunnä (E. John Vale); Bruce Wilderness Tales, a scenic film; I Cried Over You—Now Its Your Turn to Cry Over Me, Carolina in the Morning, Mrs. M. O. Kingston; Uneasy Feet, a comedy featuring Lloyd Hamilton; Your Eyes Have Told Me So, Until, E. John Vale; Whaling in the Arctic, presentation and lecture by Arnold Liebes; Selection—Paul Revere Orchestra. Films through courtesy of Herbert Rothchild Entertainment and H. Liebes and Company.

Georgia Kober, the distinguished American pianist, assisted by Helen Hazel Atkinson, American violinist, will give a piano recital at the Palo Alto Woman's Club House on Friday evening, May 18th, under the management of Louise E. Taber of San Francisco. Miss Kober is at present filling a number of engagements in Southern California where she is meeting with brilliant success. A splendid program has been prepared for this occasion and those who decide to attend Miss Kober's Palo Alto concert will surely experience much enjoyment. The program will be as follows: A Group of Preludes—Bach, Mendelssohn, Chopin, Rachmaninow, MacDowell, Debussy; Sonata (piano and violin) Cesar Franck; Chopin—Etude, Ballade, Nocturne, Scherzo; William H. Sherwood—Exhibition, Henry Cowell—Chiaroscuro, (Dedicated to Miss Kober), Walter Keller—Chiaroscuro, (Dedicated to Miss Kober); Schubert—Meditation, (Dedicated to Miss Kober); Tschakowsky—Meditation, (Dedicated to Miss Kober); Schubert—Ganz—(From Rosamonde) Ballet Music; Dohnanyi—Etude Orientale, Moszkowski—Concert Etude.

U. S. CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination:

The receipt of applications will close on June 19. The examination is to fill vacancies in the Indian Service, at an entrance salary of \$760 a year, plus the increase of \$20 a month granted by Congress, and vacancies in positions requiring similar qualifications. Furnished quarters, heat, and light are allowed appointees free of cost. At each boarding school there is a common mess, and meals are furnished.

Applicants must have graduated from a four years' high-school course. In addition they must have had at least three years' experience as music teacher, and experience in vocal training of mixed choruses, quartets, and other musical organizations, and in giving instruction of each year of study in piano and vocal music in a recognized conservatory of music will be accepted in lieu of one year of the required experience.

EAST BAY OPERA ASSOCIATION

Sponsored by a group of society leaders and influential citizens, Oakland is to have a summer season of light opera, according to plans announced yesterday through the East Bay Opera Association. The program as announced calls for the services of Gaetano Merola, the famous conductor and impresario who staged a season of grand opera at Stanford Stadium last year and who will supervise the musical end of the productions. Other names mentioned in connection with the project are Mahel Rieggelmann, the famous grand opera prima donna; Jefferson De Angellis, comedian; James Liddy, an Oakland boy, last seen in the Henry W. Savage production of "The Merry Widow"; George Knowlton, Paula Ayers, a nationally known contralto, and Harry Pheasant, a tenor, recently featured by the Dunbar Opera Company.

Among the local people appearing as sponsors for the project are: Mrs. Wallace M. Alexander, Miss Annie Florence Brown, Miss Matilda Brown, Mrs. Josephine M. Fernald, Mr. George Friend, Dr. Herbert J. Samuels, Joseph J. Rose, Mrs. Oscar Fitzalau Long, Mrs. Ergo A. Majors, Mrs. Newton Koser, Mrs. Frank Colton Havens, Mrs. Robert Lewis Hill, Mrs. W. H. Langdon, Mrs. Thomas G. Hutt, Mrs. Frederick Kahn, Miss Elizabeth Westgate, Mrs. Herman Kruger, Mrs. A. S. Leavenworth, Miss Louise A. Maguire, Mrs. Thomas Mitchell Potter, L. Camerone Fraser and Mrs. Oscar Sutor.

Organization of the association has reached the point, according to announcement made yesterday, where Louis B. Jacobs, who launched the Hartman-Steindorff season at the Auditorium last year, has been engaged as managing director and George Lask, the well-known producer, secured to produce the operas.

Victor Herbert, the famous composer, has written the officials of the association expressing his commendation of the project. It is the plan of Jacobs to open his engagement at the Auditorium Theatre for a ten-week period starting July 9th. Among the well-known operas to be produced are: Naughty Marietta, Sari, The Blue Paradise, Katinka, The Pink Lady, and Sweethearts.

A feature of the engagement will be the premiere of a new comic opera written by Perry Newberry, the novelist, and Thomas Vincent Cator, called The Beggar Bagdad. Offices of the association have been established at the Hotel Oakland.

ALCAZAR THEATRE

A mammoth production of "The Masquerader," with Louis Bennisson, San Francisco's new star, in the principal role, will be the attraction at the Alcazar beginning with the matinee Sunday, May 13th. Guy Bates Post made famous the dual characterization in this spectacular drama and great preparations have been made for its presentation here. Bennisson will be seen in two distinct parts, calling for rapid transition and requiring all of his well-known talent and artistry in their portrayal. He is called upon to be a proud, domineering although physically weak member of Parliament one moment, and then, with a lightning change, becomes a strong, forceful straightforward young Westerner.

The Masquerader is one of the most powerful plays written in recent years and has been a sensation wherever it has been staged. It is the work of John Hunter Booth and is based upon the novel by Katherine Gordon Thurstall. Our own Richard Walton Tully presented it to Broadway. The play is in a prologue and three acts and requires a total of nine scenes. From the prologue, showing a London fog, to the last curtain, it is said to furnish the spectator with one thrill after another. The suspense is sustained throughout, and the dramatic moments are lightened now and again by comedy touches.

Supporting Bennisson in this great scenic production will be Nana Bryant, who will have the leading feminine role, and greatly augmented company headed by Thomas Chatterton.

CONCERT AT THE SEQUOIA CLUB

A concert of unusual interest will be given by George Kruger, the eminent San Francisco pianist at the Sequoia Club Hall, 125 Washington street, on Thursday evening, May 17th. A program, consisting of compositions, seldom heard in public, has been arranged. Mr. Kruger himself will play the A-minor Concerto

by Grieg, accompanied on the second piano by Myrtle Cable.

Helen Hughes and Emily Sees, two young violinists will assist Mr. Kruger with the rendition of the double violin concerto by Bach and the former will also play the Ballade and Polonaise by Viex-temp. The talented pianiste, Edna Linkowski, will render some solos by Mendelssohn and Moszkowski, while Joseph Salvato will interpret the C-minor Concerto by Beethoven and Norman Smith will end the program with the Rhapsodie d'Auvergne by Saint-Saens.

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VOL. XLIV. No. 7

SAN FRANCISCO, SATURDAY, MAY 19, 1923.

PRICE 10 CENTS

PONSELLE ELECTRIFIES LARGE AUDIENCE

Prima Donna Dramatic Soprano of the Metropolitan Opera House Sustains Reputation of American Artists by Interpreting Representative Program of Operatic Arias and Songs in a Manner to Display Gratifying Versatility and Exemplary Vocal Intelligence

BY ALFRED METZGER

Although Rosa Ponselle, who appeared at the Curran Theatre last Sunday afternoon for the first time in concert in San Francisco, is known under an Italian name and reveals a style of beauty that bears witness to the apparent justification of her Latin nationality, still her command of the English language and the absolute lack of any dialect in her English pronunciation leads us to suspect that Miss Ponselle is a native

and advertise her better so that she would have become known BEFORE she made her personal appearance. For if the music lovers of California had known the actual artistic accomplishments of this exceptionally fine artist sufficiently ahead of her visit, the Curran Theatre would have been packed, and the audience at the Civic Auditorium concert which will take place on Wednesday evening, May 23rd, would not have had to wait until Miss Ponselle

we have thousands of students and sympathy and opera attendants this would not be a difficult object to attain. But the public always hesitates to attend the concert of an artist who is not sufficiently known to them, even though the extraordinary space our resident managers obtain in the daily papers for their attractions give them an idea of their distinction.

Rosa Ponselle wins her audience before she opens her mouth to sing. Her personality is regal in beauty and gracious in pose. She at once puts herself at ease with her listeners whose hearts go out to her. She is generous almost to a fault with her encores and her willingness to gratify the insatiable greed of a portion of her hearers. The charm and spell of her personality is not marred by her artistic performance. Although we would specify her voice as being a mezzo soprano rather than a dramatic soprano (its quality being of a more limpid and

tear remains to be seen. In any event her vigorous, healthy and discriminating support and breathing form one of the finest phases of her vocal equipment. If you want to hear a big, ringing, flexible and youthful vocal organ ring in your ears with accurate intonation and exquisite shading as to emotional values you certainly will become one of the worshippers at Rosa Ponselle's shrine. This artist is one of the few whose voice is big enough to be heard to advantage in the Civic Auditorium.

Miss Ponselle included two operatic arias on her program. The first of these consisted of Pace, Pace mio Dio from Verdi's La Forza del Destino and the other was Suicidio in questi fieri momenti from Ponchielli's Gioconda. In these two compositions Miss Ponselle displayed her fine dramatic instinct as well as her superior vocal powers. It was evident that her great reputation is based upon her operatic career. Most of the songs inter-



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American. And if we are correct in our assumption America has no reason to feel ashamed of this daughter of the muses. If all American artists possessed the same temperament, the same quality of voice and the same intelligence of vocal art the cause of the American artist in concert and opera would have been won long ago. In addition to her humbrous artistic qualifications Miss Ponselle possesses that rare quality of enthusing her audience to the verge of cheering and waving of handkerchiefs.

There can be no question in the mind of anyone present at the concert last Sunday but that Rosa Ponselle has made a deep and extraordinary impression upon her audience and that as far as San Francisco is concerned her fame has spread West of the Rocky Mountains. It is a pity that her New York managers did

not have introduced herself personally to San Francisco concert-goers.

But since New York managers and most of the artists can not be swayed from their convictions that Eastern music journals are sufficiently read on the Pacific Coast to make artists known out here before they visit the Pacific West these artists will have to undergo disappointments before their art is generally appreciated. We do not mean to say that Rosa Ponselle had a small audience. On the contrary, considering the lack of judgment displayed by her New York managers in arranging for her Pacific Coast publicity, there was a larger audience in attendance than is usually the case among artists who visit us for the first time. But an artist like Miss Ponselle should sing even at her first appearance before a sold-out house, and in a city like San Francisco where

lighter character than a dramatic soprano usually exhibits) it is a voice of scintillating beauty, of enchanting flexibility and of unusual range. Her high notes are taken with extraordinary ease, but at no time do they remind you of the strident and vigorous tones of a dramatic soprano. They are ringing with silver tone and are exact as to intonation and emanate free from the throat.

Throughout her rendition of her varied and representative program Miss Ponselle rarely made use of the covered tone. Her high tones were never covered as far as we could ascertain. At present this fact does not injure her tone production nor does it in any way create unfavorable vocal results. Whether the diva will be able to continue this wide open mode of tonal emission without showing early signs of tonal wear and

preted by the artist belonged to the lighter form of vocal literature and she displayed the versatility of her artistry by alternating humor with pathos and throwing in an occasional romantic sentiment. Including her encores Ponselle gave a wide range of contrasting and diversified compositions revealing a variety of emotional range expressing practically every human sentiment a composition is capable of. Therefore we are ready to regard Miss Ponselle as belonging among the concert artists who are entitled to the respect and esteem of the musical public.

William Tyroler, pianist, predominated as accompanist. While he seemed to fathom the spirit of the soloist's conception of a song he made the impression of being more academic than senti-

(Continued on page 11, column 1)

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TWENTY-SECOND YEAR

OUR ATTITUDE TOWARD LOS ANGELES

In this week's Los Angeles letter, the Pacific Coast Musical Review representative refers to a remark of a Los Angeles publication commenting on a previous letter of his wherein he spoke in critical terms of certain musical conditions in Southern California. This remark published in another paper spoke of such criticism as a "knock from San Francisco." The Pacific Coast Musical Review has always been fair to every city it reaches on the Pacific Coast. When Los Angeles needed improvement in its symphony orchestra we did not hesitate to call attention to this fact. When San Francisco required suggestions concerning musical progress we never hesitated to apply the stimulant of criticism. When Seattle muddled up its symphony situation we tried to suggest co-operation and improvement. In no sense did we ever publish anything regarding musical conditions in other cities except in an endeavor of friendly suggestions for necessary improvement.

No music journal (not even that published in Los Angeles) has written so frequently and so heartily in recognition of the best work done in Southern California than the Pacific Coast Musical Review. The proof of the fact that our policy has been appreciated is shown by constant growth of circulation and advertising patronage. Above all we have never published any derogatory remarks addressed to our colleagues of the musical press, nor have we knowingly permitted our representatives to use slighting references to other music journals. We are heartily in sympathy with every music journal published on the Pacific Coast and advise artists at every opportunity to use their advertising columns. If artists or teachers do not wish to advertise in other journals, surely we can not be expected to force them to do so. But we always have been and always expect to be on the friendliest personal terms with our colleagues Frank H. Colby and David Scheetz Craig for whom we entertain the highest esteem.

When a few years ago Mr. Prybil of the Pacific Coast Musician came to San Francisco to secure additional patronage, both from the advertising standpoint and the subscription angle, we not only refused to put obstacles in his way, but helped him in every possible manner to secure the support he was after. If such support could not be continuously maintained by the Pacific Coast Musician, it was not our fault, for at no time did we suggest to any artist or teacher to stop his or her patronage in the Los Angeles paper and give it to us. That is not the way we

do business; and when afterward we met Mr. Prybil he used to tell us that in his opinion we were a poor business man. Well, we rather are a little less proficient in business than assume the dog-in-the-manger attitude toward our contemporaries. If we can not work out our salvation on a fair, square and straightforward basis, the sooner we get out of this business the better we like it.

The establishment of a Los Angeles office of the Pacific Coast Musical Review was the result of a steady demand in the South to reach the Northern musical field in a way that would bring the two musical sections of California into closer touch. Before our establishing such branch in Los Angeles the prominent Los Angeles musicians and their activities were not known in San Francisco, and vice versa. There has been established by this time a closer bond, the result of which was seen in the union of the various music teachers' associations of California into one State organization, and the addition of many music clubs from Northern California into the California Federation. Thanks to the efforts of the Pacific Coast Musical Review in encouraging this constant fusing of mutually interested elements more cordial relations have been established between the various musical elements of the South and the North of California.

During the regime of Bruno David Ussher, and now under the regime of Sherman Danby, we vested full authority in those who edit the various departments. Whenever they find it expedient to comment either favorably or unfavorably on certain musical conditions we publish such remarks exactly as they are forwarded to us. We desire to stimulate our writers to do their best, and they can only then do their best when they are unhampered by unnecessary restrictions. Therefore, when Mr. Danby, who is a resident of Los Angeles, finds it expedient to criticize certain elements for an attitude which he thinks injurious to the welfare of his community, we permit him to use his discretion. No doubt, the publication that referred to a "knock from San Francisco" must have known that the article was written in Los Angeles, by a resident of Los Angeles and published in our Los Angeles department. It could therefore under no circumstances have been a "knock from San Francisco." The writer therefore deliberately falsified, and did so intentionally, with malice and with a desire to stir up resentment against this paper. Of course, since our patrons know our motives and our principles no harm can be done. Nevertheless such writers that deliberately employ falsehoods to further their own ends are dishonest at heart and are a detriment to the community wherein they reside. If they refuse to employ fair play toward non-residents, they are just as likely to be unfair toward their own fellow citizens. If you find anyone treating other people unfairly behind their back, this same person will treat you also unfairly behind your back. There is no exception to this rule.

But aside from the dishonest and unfair attitude of writers who knowingly employ falsehood to gratify their spite, this constant stirring up of strife and ill feeling between the two metropolitan centers of California is one of the most deplorable habits that one can adopt. Both Los Angeles and San Francisco have so many advantages, and in so many respects are worthy of the admiration of the country and the world that these cheap, petty, provincial and undignified efforts to belittle one another's achievements prove unworthy of both communities. While you may find a narrow-minded individual now and then that resorts to undignified means, the great majority of the public instigated by the leaders of the communities is not given to petty jealousy. Both Los Angeles and San Francisco belong to California. To dedicate their glorious achievements to the welfare of the State ought to be their main desire. We find Los Angeles splendidly progressive in many musical matters. In certain respects its efforts in this direction surpass those of San Francisco. On the other hand San Francisco may pride itself in the accomplish-

ments of certain musical measures which are somewhat in advance of similar measures employed in Los Angeles. And so we find both communities rapidly forging ahead under the banner of musical progress, and nothing will be impossible for these communities as long as they co-operate in the constant growth and expansion of their artistic prosperity. California as a State must naturally benefit by the success of these two great cities. Co-operation is the only road to success. Bickering and nagging gets you nowhere.

PROMPT INTEREST IN SUBSCRIPTION CAMPAIGN

Gradually our plan to add three thousand more subscriptions to the Pacific Coast Musical Review list is assuming completion which will permit us to bring it in concrete form before the musical public. Already a number of leading teachers have volunteered their desire to act on the Advisory Board. When the list is completed we shall publish it. More than fifty students have registered their desire to participate in the campaign during which \$3000 worth of valuable prizes will be distributed. Thanks to the hearty co-operation of Kohler & Chase we shall be enabled to offer a KNABE GRAND PIANO as the first prize to anyone who is able to secure the largest number of subscribers. But everyone who will participate in this contest will receive a valuable prize for his or her efforts. THERE WILL BE NO LOSERS.

Considerable printed matter has to be prepared for such a huge contest which will be made known to FIVE THOUSAND students and teachers. Then, too, it is our intention to confer with all the music houses who advertise in this paper regarding the kind of prizes it is wise to add to those already decided upon. Among those prizes are: Scholarship of twenty instrumental or vocal lessons from a leading pedagogue or music school; Talking Machines; Vacation Trips; Savings account at the Anglo California Trust Co.; Season tickets to the Grand Opera Season of the San Francisco Opera Association for 1923; Season tickets for Selby C. Oppenheimer's array of artists; Season tickets for the San Francisco Symphony Orchestra Concerts; Season tickets for the season of chamber music concerts by the Chamber Music Society of San Francisco; Violins and other musical instruments; Advertising in the Pacific Coast Musical Review.

There will be other prizes to be announced later. Every teacher or student seriously interested in music should participate in this campaign, for it is to his or her personal interest that the circulation of a music journal includes as many readers as possible. During the twenty-two years of its publication the Pacific Coast Musical Review has fought many battles for the good of music. It has always helped those who are genuinely in favor of better musical conditions. It will continue to fight for the best interests of music. We may occasionally offend selfish individuals whose interest is centered in their own personality, or who resent forgetfulness on our part to mention their efforts as frequently and as prominently as they think we should. But anyone to whom music means something bigger than a means to make money, will unquestionably feel that this paper earns their support.

The more people read a music journal the more are able to listen intelligently to concerts, to know what is going on musically in their communities, to become acquainted with the success of their fellow citizens and the young people round about them, to appreciate the big things accomplished by managers and artists, to follow the activities of music clubs and to watch gradually the growth and expansion of musical taste and efforts on the Pacific Coast. This paper is not restricted in its scope to purely local matters. It embraces practically the entire musical world. While we pay more attention to the Pacific Coast territory than the outside world, we do not ignore Eastern and European happenings.

Presently we shall introduce to our readers a new policy in the form of new departments. These departments will include the realm of the studio, the music club, music news at home and abroad, interesting educational articles by prominent musicians, a bit of humor and anecdotes, and other departments of special interest to the professional as well as the layman. We feel that such a paper is entitled to the hearty support of everyone and we shall continue to try to please the majority of our readers as we have done in the past. So, if you are interested in this subscription campaign, and wish further particulars call or phone to this office and leave your name, address and telephone number, in case you can not get in direct touch with the writer, who will then communicate with you. These articles are merely preliminary announcements; the complete plan will be published and circulated as soon as it is thoroughly prepared. Owing to the delay occasioned by the selection of suitable prizes and negotiations among music houses it will become necessary to extend the period of this campaign throughout the months of June, July and August. We can not prolong it any longer, however, inasmuch as it will then be too close to the concert season, when everyone will be very busy.

Now then, it is our intention to add THREE THOUSAND subscribers to our list during June, July and August and thus help to make the musical season of 1923-24 the GREATEST MUSIC SEASON IN CALIFORNIA'S HISTORY.

SHERMAN, CLAY & CO.'S EXTRAORDINARY RISE

Unprecedented Growth of Business During Last Five Years Justifies a Capitalization of More Than Seven Million Dollars

Musical circles of both a professional and trade character read with great interest an announcement on the financial pages of the daily papers last week that Cyrus Peirce & Co. of San Francisco were offering for sale an issue of \$3,000,000 of Sherman, Clay & Co. 7% cumulative prior preferred stock. Inasmuch as the musical public is greatly interested in the leading music houses of the Pacific West we thought our readers would like to read the particulars regarding the causes that lead to this announcement and so called on P. T. Clay, President of Sherman, Clay & Co. to obtain the most essential information regarding this extraordinary growth of financial backing of Sherman, Clay & Co.

Before going any further it may be interesting to our readers to know that this is the first time The Crocker National Bank of San Francisco participated in the sale of any stock, and also the first time that Cyrus Peirce and Co. offered for sale the stock of a regular business concern. It is therefore reasonable to suppose that the business thus selected as the first one to secure such endorsement must possess singularly unusual characteristics. After fifty-three years of consecutive growth of financial prosperity, and after these years of concentrating all stock issues among the immediate families of the owners of the business, Sherman, Clay & Co. offers for sale \$3,000,000 worth of stock for which it guarantees SEVEN per cent interest per year.

In 1908 Sherman, Clay & Co.'s gross sales were \$1,965,481.66. During the year 1922 these gross sales amounted to \$7,695,987.81. This means that during the last fourteen years the gross sales of the business have increased approximately SIX MILLION DOLLARS, or nearly a half million dollars a year. The biggest growth of the business began in 1919 when the gross sales increased to such an extent that, notwithstanding the proportionate increase of the expenses, it has not been possible to provide the required new capital out of earnings. For this reason the present mode of financing became necessary. To show how rapidly the business has grown during the last five years may be gathered from these figures: From 1908 to 1918 (inclusive) the gross sales increased from \$1,965,481.66 to \$4,758,315.08. But from 1918 to 1922 the gross sales increased from \$4,758,315.08 to \$7,695,987.81. In other words during the first TEN years the sales increased about three millions, but during the last FIVE years the gross sales increased also about three millions, or twice as quickly. It is therefore natural that this new financial plan has become necessary.

Sherman, Clay & Co. do a wholesale and retail musical merchandise business. It is one of the largest business enterprises of its kind in the United States. Its retail stores are located in San Francisco, Oakland, Sacramento, Stockton, Fresno, San Jose, Vallejo, Portland, Seattle, Tacoma, Spokane, Bakersfield, Santa Rosa, Watsonville and Reno. Its mail order business is large, extending over the entire Pacific Coast and Western States and to Alaska, Hawaii and the Orient. In addition to its retail activities in the musical merchandise field, the Company does a large volume of wholesale business. Sherman, Clay & Co. is one of the most important sheet music publishers in the United States. This business has grown since 1915 to proportions which involve the publishing of millions of copies, thereby advertising San Francisco throughout the world among millions of people.

In no year, except during the conflagration year of 1906, has the firm sustained an operating loss. In 1906 the only operating loss in the history of the business was caused by the city's disastrous fire and the defaulting of certain insurance companies. By July 31st, 1907, all losses incurred in 1906 had been wiped out and the business showed a profit besides. The tangible assets of the company at the conclusion of this financing will be \$7,629,569.49. In 1919, in order to provide themselves with a future permanent home in San Francisco, Sherman, Clay & Co. purchased the property at the North-east corner of Post and Stockton streets. This property is today worth conservatively in excess of \$775,000. It has a frontage of 80 feet on Post street, 123 feet on Stockton street, and 100 feet in the rear. Other San Francisco real estate owned by the company has a value of approximately \$50,000. At the conclusion of this financing this property will be clear of all encumbrances, and according to the city's Preferred Stock, cannot be encumbered in the future without the consent of the holders of 75% of the outstanding Prior Preferred Stock.

The present management of Sherman, Clay & Co. has remained unchanged for many years with the exception that in 1920 L. S. Sherman, who had been president of the company since 1892, became chairman of the Board, Major C. C. Clay, Vice-President from 1892 to his death in 1915, was succeeded by the company's Vice-President, his son, P. T. Clay. In 1920, when L. S. Sherman became chairman of the Board, P. T. Clay became, and now is, President of the Company, and F. R. Sherman, the son of L. S. Sherman, became and now is, Vice-President of the Company. F. W. Stephenson, since 1905, has been Secretary. Andrew G. McCarthy is Treasurer.

For the past five years the earnings of the business before interest and federal taxes have averaged over \$490,000 per annum, and during the past five years the earnings before interest and federal taxes have averaged \$640,000 per annum. The dividends on this issue of stock amount to \$210,000 per annum. Net quick assets shall be maintained in an amount equal to \$125 per share of this prior preferred stock outstanding.

SAN JOSE MUSICAL REVIEW

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San Jose, May 16, 1923.

Edward Faber Schneider, San Jose's noted composer-teacher, presented four of his pianoforte pupils Friday evening, May 11, at Sherman, Clay & Co.'s recital hall. Miss Ono Grimwood of Mills College sang a charming group of three numbers. Miss Grimwood is a pupil of Catherine Urner. Several San Jose pianoforte teachers are being coached by Mr. Schneider. The recital Friday evening showed teaching of the superior sort. Three of the young women presenting this splendid program are attending college, and one knows that when a student is carrying a full college course, not a great deal of time is left for piano study. All the more credit goes to them for their work showed great artistry. All of the players brought out a beautiful singing tone, their fine phrasing being wonderfully well accomplished. They exhibited perfect poise, freedom of all evidence of nervousness being noticeable.

Miss Grimwood's vocal numbers were greatly enjoyed. For recall she gave a delightful interpretation of *Matinata* by Elizabeth Mills-Crothers. The program in full: *Theme—Variations*, Op. 14 (Paderevski) Miss Marian Handy (Mills College); (a) *Barcarole* (Rubinstein), (b) *Staccato Etude* (Rubinstein), Miss Dorothy Thomas (Mills College); (a) *O Del Mio Dolce Ardor* (Gluck), (b) *The Shepherd Lull* (Rmsky Korsakoff), (c) *Habanera* (Carmen) (Bizet), Miss Ono Grimwood (Mills College); (a) *Palladio*, (b) *Intermezzo* Op. 18, (c) *Capriccio* Op. 116 (J. Brahms), Miss Isabel Becker (Mills College); (a) *Nocturne* Op. 15, No. 2, (b) *Scherzo*, Op. 20, No. 1 (Chopin), Miss Anita Hough (Oakland).

Violet Silver, the talented young violinist, has returned to San Jose after several years in New York spent in study, and is planning to divide her time between San Francisco and here, already establishing classes in both cities. Miss Silver has had several very flattering offers to appear in repertoire in vaudeville which she has refused, preferring her classes and concert work. She has been quite active since her return having played at several musicales in San Francisco, also appearing in radio programs.

Miss Silver was just a child a little over four years ago when she left for study in New York, where she was awarded a scholarship. Two years were spent at the Frank Damrosch Institute of Music, followed by two years with Leopold Auer. This last was made possible by a number of prominent San Francisco women who were interested in her owing to her unusual talent. It was her good fortune while in New York to play for Kreisler, who predicted an enviable future for her. San Joseans are indeed glad this gifted girl is returning to her childhood home.

A very interesting recital was that given at College of the Pacific Tuesday evening, May 8th. Two young men, Russell Bodley, pianist, and De Marcus Brown, reader, both of the class of 1923, furnished the fifth senior recital of the series. The largest crowd of the season greeted the young men, and the applause attested to the pleasure given by both performers. Mr. Bodley is a very virile pianist, showing his ability through a wide range of numbers and pleasing particularly through his interpretation of a group of modern numbers of which the *Juba Dance* by Dett was the most appealing and the *Klavierstück* by Schoenberg the most unusual.

Mr. Brown's work is well known to San Jose audiences as his interpretation of different parts in the Pacific Players Little Theatre productions has won him a wide circle of admirers. He gave great pleasure in a group of short numbers, three of which were by Ralph Westerman, a senior in the college. In his portrayal of different characters in *The Giants' Stair*, Mr. Brown proved beyond a doubt his ability to depict emotion and delineate character.

The recital program for last Sunday, May 13th, at the Memorial Church, Stanford University, took the form of a sacred concert in which Warren D. Allen, the University organist, had the co-operation of the Elks' Concert Orchestra of San Jose under the direction of Dr. Charles M. Richards. The program included orchestral numbers and several compositions with organ and orchestra combined, the most important being the *Symphony in D minor* by Guilmant. The program in full was as follows: *Prelude in C sharp minor* (Rachmaninov); *The Swan* (Saint-Saens); *Symphonie in D minor*, Op. 42, for organ and orchestra—*Largo e maestosa* *Allergo*, *Pastorale* (Guilmant); *After Sundown* (Prinl); *Vesper*, *Vocalization*, Op. 10, Tuesday afternoon, May 15, at 4:15, the following interesting program will be presented: *Sonata, No. 1, in C minor* (Mendelssohn); *Aria in D*, originally from an orchestral suite, this number has been popularized in the string quartet for violin known as the *Air on the G string* (Bach); *Clair de lune* (Karg-Elert); *Variations de concert* (with pedal lute) (Debussy). On Thursday afternoon, May 17th, Mr. Allen will be heard in the following program: *Chant de Printemps* (Joseph Bonnet); *Echoes of Spring* (transcribed by Edward Shopp); *Barnes* (Rudolf Fritl); *May Night* (Selim Palmgren); *Spring Song* (Mendelssohn); *Faith in Spring* (transcribed for organ by W. D. Allen) (Schubert) *Rhapsody in D major* (Rosseter G. Cole).

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The Monday Musical Club of Santa Cruz had a large attendance for its May meeting, held on the evening of the 7th. The subject of study was Beethoven, whose music will also furnish the program for the June meeting the last of the season. The program presented included the sonata for piano and violin, No. 3, in flat, played by Mrs. Herman Helms and Francis Hamlin; the *Romance* in F, by Mr. Hamlin; the piano sonata, Op. 51a, Les Adieux, L'Absence et Le Retour, by Otto Kunitz; song, *Knowest Thou the Land*, by Mrs. C. E. Dowling; Gavotte, piano duo. Mr. Kunitz and Mrs. Hope Swinford; paper by Mrs. A. van Kaathoven, read by Mrs. Raymond Coats. The annual meeting for the election of officers will be held during the week.

The San Jose Music Study Club held an open meeting on Wednesday morning, May 9th, in Sherman, Clay & Co.'s recital hall. This club has been meeting in the studio of Miss Marjory Fisher during the past year. Mrs. Mies A. Dresskell, soprano, Clay & Co. have moved into their spacious new quarters six weeks ago this organization has met and will continue to hold its meetings in their new recital hall. The program on this occasion was three groups of two piano duos by Mrs. Charles McKenzie, first piano, Mrs. Howard M. Huggins, second piano, and a group of five vocal numbers by Mrs. Mies A. Dresskell, soprano. The two piano numbers included the four movements of Grieg's Peer Gynt Suite No. 1, *Nocturne* Op. 9, No. 2 (Chopin), *Minuet* (Paderevski), *Arabesque No. 2* (Debussy), closing the program with the Arensky Study Op. 15, Mrs. Dresskell, whose name on a program always gives pleasure, was heard in *Bird of the Wilderness* (Horsman), *Little Birdies* (Buzzi-Peccia), *Charity* (Hageman), *The Cuckoo's Little Thing* (Hageman), *Song of the Open* (La

ANIL DEER

SAN-JOSE ARTICLE

(Continued from page 4, column 3)

Forge). Mrs. Dresskell was obliged to repeat the La Forge number. Mrs. McKenzie played the accompaniments with skill and helpfulness, adding much to the program.

The Richards Club, assisted by Jnanita Tennyson, soprano, and Maxine Cox, pianist, gave an enjoyable concert at the Strand Theatre, Los Gatos, Friday evening, May 11th. Hearty and insistent applause evidenced the keen appreciation of the large audience. Dr. Charles M. Richards is the leader of this splendid organization. Following is the well arranged program presented: Margarita (Chadwick); (a) Immortal Music (Robyn), (b) Elyseum (Speaks), (c) Medley From the South (Pike); soprano solo (a) Caro mio Ben (Giordani 1744-1798) (b) Chanson Norvegienne (Fouldrain), Mrs. Tennyson; Sons of the Sea (a) Three Fishers (Leater) (b) Sea Fever (Andrews), (c) On the Sea (Buck); Pianoforte solo, Cave of the Winds (Loth), Miss Cox; (a) Song of Brother Hilario (Cox), (b) Good Bye (Tosti), (c) In Vocal Combat (Buck); soprano solo—(a) To the Sun (Pearl Curran), (b) Slumber Song (Gretchenow), Mrs. Tennyson; Group of Negro Songs and Spirituals, (a) Rain Song (Cook), Having a night off, his old woman being gone, Mr. Simmons invites some of his cronies in for the evening. The chief topic of conversation is the weather and certain infallible signs of rain, characteristic of the negro superstition; (b) Exhortation—a Negro Sermon (Cook), (c) I'm Gwine to Sing in the Heavenly Choir (Milgan), (d) Swing Along (Cook).

Mrs. Leroy V. Brant in Songs—The Knights Templar on Wednesday last was greatly delighted with a group of songs sung by Mrs. LeRoy V. Brant, singing teacher at The Institute of Music. Mrs. Brant's clear voice, her admirable technique, and above all her artistic interpretation delighted her audience. On Thursday evening she prepared for the Order of the Amaranth of which she is also an officer. The occasion was the giving of a musical program to the dancing. She sang My Laddie, by Thayer; Caddy's Plaidy, by Millard, and Daffodils A-Blowing by Germain. Miss Alice Hitchcock, an artist pupil of LeRoy V. Brant, played her accompaniments and rendered with a great deal of fire Chopin's Military Polonaise. Her piano playing was greatly appreciated for its depth and brilliance, and her accompaniments marked her as talented in this difficult art.

The recital of the violin students at The Institute of Music Wednesday night was one marked with cleanness of technique and excellent expression. Nine numbers, presented by students at all stages of advancement, were heard. The work, done under Josef Halmick, head of the violin department, showed the care which marks the work as insisted on at the Institute. Careful bowing, a good selection of material, and apt expression, combined to make the recital a success. Those who participated in the music were: Owen Clarke Jones, Gladys Partington, Arthur Mayo, Jane Keller, Merton Carlson, Helen Sowders, Henry Triana, and Conley Plummer.

Warren D. Allen, University Organist of Memorial Church, Stanford University, assisted by Esther Honk Allen, contralto, will be heard in an unusually interesting program Sunday afternoon, May 20, at 4:00 p. m. when the following numbers will be given: Prelude and Fugue in A minor (J. S. Bach); Aria from Israel in Egypt (Handel); Canon in B minor (Schumann); Evening Hymn The Day is Ended (with violin obligato played by Elizabeth Peirce) (J. C. Bartlett); Sunset Shadows (George W. Andrews); Pilgrim's Chorus (from Tannhauser) (Wagner). On Tuesday afternoon, May 22 at 4:15 Mr. Allen will play: Minuet from the Symphony in G minor (Mozart); Morning Song (Samuel J. Riegel); Adorn Thyself, Fond Soul (Bach); Suite in D major. Prelude—Andante—Finale (Edward Shippen Barnes). Thursday, May 24th at 4:15 the following numbers will be given by Mr. Allen: The Pilgrim's Progress (Part 5) (Ernest Austin); In Springtime (Ralph Kinder); Chanson from the Seven Sketches for Organ and Violin (Shippen Barnes); Stately Procession (Eric Delamarter).

Wm. Edward Johnson, director of music at the Christian Church, San Jose, arranged an impressive program for Mothers' Day services. The numbers given were an organ prelude At Evening (Kinder); Soprano solo, My Mother, Betty Steele; Ladies Quartet, The Hail Has Never Been Told; Offertory Anthem, Rock of Ages (William Reed) by the choir; Duet, Rock Me to Sleep

Mother (Leslie) Miss Taylor and Miss Ostenberg; Baritone solo, Mother, My Dear (Treham) Wm. Edward Johnson. Mrs. R. M. Bartle presided at the organ.

The Lyceum Club of Santa Cruz hopes to have a very interesting program of concerts for the next winter season. A letter is to be sent out asking for subscriptions for the course, which will have, if the response makes it possible, the following attractions: Arthur Middleton, the Metropolitan baritone; the San Francisco Chamber Music Society; the Pasmore Trio, and the mixed quartette of which Carl Anderson is the head.

The rapidly increasing number of subscriptions which are coming in to the box office of Jessica Colbert at Sherman, Clay & Co. for the 1923-24 series of the Colbert Concert Course are interesting from two angles. First, because of the fact that they show the existence of a wide circle of music lovers in and around San Jose and secondly because that circle is expressing its approval of the selection of artists for the coming season—as they realize it is by no means an easy task to choose the great from the near-great. Her representative here expresses the belief that within the next few weeks the majority of the seats in the Morris Daley Assembly Hall will be reserved by those who wish to make sure of their choice.

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will open the season the latter part of October or early November. Following will be a joint recital by Paul Althouse, one of the leading tenors of the Metropolitan Opera Company, and Arthur Middleton, one of America's greatest baritones, in December. Marie Smendelin, prima donna soprano of the Metropolitan Opera Company will give the third concert in January, and Renee Chemet, one of the greatest woman violinists in the world will conclude the series in February. This will be Jessica Colbert's fourth season here and has already become an accepted part of the social life of the city.

S. J. Mustol, formerly of this city, is meeting with unusual success, in his work as supervisor of music in the Santa Ana public schools and also for his personal work as a musician. Professor Mustol is well known throughout this country where he worked along musical lines for some ten years, and was director of music at the University of Santa Clara and in the Santa Clara schools. Special honor was paid him recently by the Los Angeles Philharmonic Orchestra when the leader of that musical organization surrendered his baton to Professor Mustol during the playing of one of his own compositions.

The Fourth of the series of senior recitals now being given at the Conservatory of the College of the Pacific brought out two exceptionally talented performers in Agnes Ward, violinist, and Jean Madsen, pianist. A program of high standard and splendid interest pleased a large audience Tuesday evening, May 1st. Miss Madsen is a pianist of the brilliant type with accurate technique and musical interpretation. Miss Ward's tone, bowing and intonation are excellent and she made a splendid impression with Hubay's Hejre Katj. Miss Madsen's best number was the Saint-Saens' Valse Etude.

RECITAL AT HOLY NAMES COLLEGE

An excellent students' recital was given at the Holy Names College Auditorium in Oakland by a number of splendidly trained students on Tuesday evening, May 8th, in the presence of a large and demonstrative audience. The opening number of the program consisted of Clair de lune (Debussy) and Rigodon (MacDowell) interpreted by Mary Murphy in a manner that revealed commendable taste in phrasing and technical execution that has undergone adequate and intelligent training. Lallite Costigan played a harp solo by C. Schmetze entitled In the Garden which showed her to be endowed with a grasp of emotional coloring and a knack of securing a fine tone from her instrument which no doubt is the result of adequate instruction.

Norine Mahone played two piano compositions. One of them belonging to the modern school by H. Balfour Gardiner entitled De Profundis and another by Concene name Witches' Dance. Both compositions were excellently and discriminatingly interpreted both as to technique and phrasing. An ensemble number by Nevil entitled Au Soir was interpreted with gratifying intonation and unanimity of bowing and expression by Violins—Irene Kilgore, Helen Slattery, Helene Pogue, Angelica Alfaro and Margaret Breier; Harp—Lallite Costigan; Piano—Mary McCarran.

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Lallite Costigan, who had made such a deep impression with her harp playing, added to her success with the skillful interpretation of two piano compositions—Prelude op. 28 No. 21 (Chopin) and La Castagnette (H. Kettel). She exhibited a very pleasing touch, a fluent technique and a discriminating mode of interpretation. Dolores Gaxiola also distinguished herself with two piano interpretations—Nocturne op. 15 No. 1 (Chopin) and Egyptian Dance (Rudolf Friml). She showed the possession of assurance and diligent study. Her phrasing was artistic, tasteful and showed the contrast between the character of the two works. After the conclusion of the successful interpretation of these piano compositions Miss Gaxiola revealed talent as a vocalist, exhibiting a pliant, sympathetic soprano voice used to fine advantage in Hildach's Spring.

The High School Glee consisting of a number of young vocal students, sang Cadman's I Hear a Thrush at Eve with unusually clever interpretation and with excellent intonation. Colette Traverse proved herself to be a pianist of decided accomplishments, showing easy adaptation to technical facility and a commendable sense of interpretative faculties. She played Guitarre (Moszkowsky) and Prelude (The Anvil) (Chopin). A Vocal Quartet consisting of Dolores Gaxiola, Bernice Kisch, Lallite Costigan and Colette Traverse sang Mother by E. R. Ball with an effective realization of the sentiment of the composition.

Bernice Kisch concluded the program with a brilliantly rendered interpretation of Nocturne op. 15 No. 2 (Chopin) and Tarantelle in G sharp minor (J. L. Nicode). She proved herself very receptive to the expression of artistic ideas. Angelica Alfaro played the accompaniments very intelligently and appropriately. One thing impressed itself on the mind of those who attended this concert, namely, that the students had been trained to attain confidence in their efforts. There was no nervousness, no lack of resolution, no self-consciousness. Every student was sure of her work and played with a confidence and natural assurance that added much to the success of the event. The faculty of the Holy Names School of Music is entitled to well merited felicitations upon the success achieved by the students on this occasion.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Are harmonics on the harp notated in the same way as harmonics on the violin?—J. U. D.

Yes. The harmonic mark, a small circle (o) placed above the note, is used to indicate harmonics in the music of all instruments on which harmonics are produced.

2. What instrument is meant by the "bull fiddle"?—A. H. T.

The double bass; the bass of the strings of an orchestra.

3. Who wrote the song "Over the Hills at Break of Day"?—P. V.

Adolf Geibel.

4. What opera did Sullivan leave unfinished?—E. D.

"The Emerald Isle," completed after Sullivan's death by Edward German.

5. Can you explain why the tone of the oboe is so much more penetrating than that of the clarinet?—D. W. G.

Difference in tone quality directly depends upon the presence or absence or relative strength of upper partial tones, i. e., tones produced by halves, thirds, fourths, fifths, etc., of the vibrating medium and blended with the fundamental tone; and the presence or absence or relative strength of these upper partial tones depend upon the structure of the instrument and the manner in which vibrations are produced. The oboe is conical in shape and is played by means of a double reed; a number of the higher upper partial tones are thus made relatively very prominent, and this gives the oboe tone its penetrating power. In the case of the clarinet, the tube is cylindrical and the reed is single; as a result the even-numbered partials are not produced at all; so that the clarinet tone contains only the odd partials—the third, fifth, seventh, etc.

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Mischa Levitzki and the Ampico

Mischa Levitzki Writes A Letter To San Francisco

April 11, 1923.

To San Francisco: "It has been a privilege to play for you this season. Your reception at all three of my appearances is a delightful memory, and I am looking forward to my return appearance here, which I hope will be in the near future. In the meantime, however, I feel that, thanks to the Ampico, I play to a great many of you, all but in person. The influence of this wonderful instrument in the home is inestimable. I have heard and compared all of the reproducing pianos, and to me the supremacy of the Ampico is unquestionable. The selection of the right reproducing piano should not be entered into lightly. It is too important. It is just as important for you as for the artist, and should only be made after careful comparison."

Mischa Levitzki

COMPARE

THE suggestion of Levitzki that you compare all reproducing instruments comes with unusual authority from a great artist who followed exactly that same course himself. In the end he was forced by strong conviction to turn his back on the reproducing device installed in his favorite concert piano—a most courageous step. He, with Rachmaninoff and several other great masters who followed the same course, have paid the highest tribute to the Ampico, and furnish testimony too eloquent to be ignored.

The Ampico is placed at your disposal, just as it was for Levitzki and Rachmaninoff—for any comparison you may choose to make. Then follow your own judgment as did Levitzki, Rachmaninoff, Godowsky, Moiseiwitsch, Dohnanyi, Schnabel, Rubinstein, Samaroif, Leginska, Bloomfield-Zeissler, Ornstein, Mirovitch, Nyiregyhazi, Maier, Pattison, La Forge, Farrar, Kreisler and scores of their fellow artists.

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HOTEL WHITCOMB SUNDAY CONCERT

On Sunday evening, May 13th Hotel Whitcomb gave one of its delightful concerts with an augmented orchestra under the direction of Stanislas Bem. The program contained a number of excellent orchestral compositions including such works as Elgar's March Pomp and Circumstance, Ziehrer's Waltz Wiener Buerger, Wagner's Tannhauser Overture, Grieg's Peer Gynt Suite, Rimsky-Korsakoff's Caprice on Spanish Themes and a selection from Gounod's Faust. Mrs. Bem revealed that splendid violinistic virtuosity which she has maintained in artistic circles for a number of years and her vitality affected the orchestra in a manner to endow it with spontaneous vitality and fire. A large audience thoroughly enjoyed this excellent performance and Mr. and Mrs. Bem are entitled to the gratitude of the Whitcomb Hotel management for the enthusiasm and efficiency which they put into their work.

Augusta Hayden, soprano, was the soloist on this occasion. She sang three groups of songs, including: (a) What's in the Air Today (Eden); (b) Homing (Del Riego); (c) Daffodils a Flowing (German); (d) Spring Night (Schumann); (e) Cradle Song (MacFadyen); (f) Sungi del caro bene (Godard); (g) Ouvre tes yeux bleus (Massenet); (h) Chanson de l'Adieu (Tosti). Miss Hayden created just enthusiasm with her fine voice quality and her sincerity of expression. She sang with much feeling and was recalled time and time again. In addition to her artistic triumph she proved to possess splendid poise and dignity of bearing.

Ray C. B. Brown, music editor of the San Francisco Chronicle, has been elected a member of the honorary and advisory board of the Franco-American Musical Society. His name was proposed for membership by E. Robert Schmitz, during the French pianist's recent visit here, and formal notification of unanimous election by the board of directors was received from New York last Sunday. Brown is the first, and thus far, the only American music critic to be thus honored.

Harold Pracht, associated with the Wiley B. Allen Co., and one of San Francisco's best known business men, surprised his many friends early in April by the announcement of his marriage to Miss Hortense Haas. The wedding was strictly a private one being attended by only the nearest relatives and friends. No doubt our readers gladly join the Pacific Coast Musical Review in wishing the couple a very happy and prosperous journey through life.

Mrs. Nellie Strong Stevenson closed her course of Illustrated Talks on Modern Music this week at the Forum Club parlors with an analysis of ultra-modern composers. During the season Mrs. Stevenson has played some seventy-five or more piano illustrations, the greater number of the solo pieces from memory and the orchestral works in piano arrangements for four hands with the assistance of Mrs. Cecil von Seiberlich-Bowley. The members of the class find no difficulty in understanding Mrs. Stevenson's explanations. They have been enthusiastic in their appreciation and intend to continue this interesting form of study for general music lovers next season.

Mrs. Ethel Long Martin, pupil of Elizabeth Simpson, gave a delightful concert on Monday evening, May 7th, at Miss Simpson's Berkeley studio as a feature of the Alameda County Music Week celebration. A large audience was present, and the following program was most enthusiastically received: Gavotte (Gluck-Brahms); Romanze Sherzino, from Faschingschwank (Schumann); Etude, A flat (Chopin); Etude, G flat (Chopin); Ethel Long Martin; Birthday Song (Woodman); Song of Joy (Cadman); Mrs. Aaa Hemion; Mrs. Laura Baker Fate, accompanist; Berceuse, Dragon Fly (Falmgren); Coming of Spring, Etude Mignonne (Schuetz); Prelude G minor (Rachmaninoff); Mrs. Martin; The Winds to the South (Scott); The Rain (Currao); Mrs. Henlon; The Bird-Sermon (Liszt); Fantasia Hongroise (Liszt); Mrs. Martin;

Orchestral accompaniment on second piano, Miss Simpson.

H. B. Pasmore's talented pupil Gladys Mary Campbell sang very successfully at a concert given in Nevada City on Saturday evening, May 12th, by Miss Bora Dooley, pianist, in honor of her sister, Mrs. Edward Kinne, violinist and singer of Santa Rosa who is visiting in Nevada City. The esthetic dancing of Miss Mary Oliver contributed to making the concert one of the most artistic affairs ever given in the Northern city. On the following day Miss Campbell sang to the violin obligato of Mrs. Kinne, the Bach-Gounod Ave Marie in the Catholic Church. After the service the congregation gathered about the portals of the church in order to express to Miss Campbell their appreciation of her beautiful voice and singing.

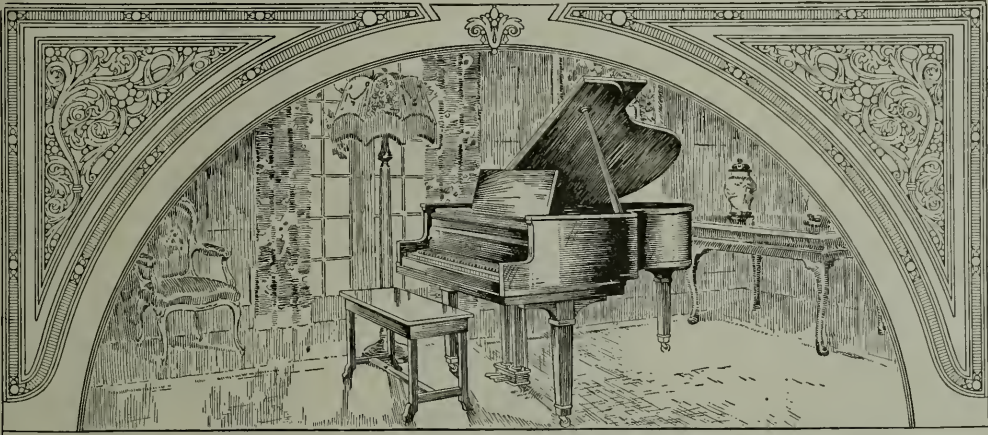
Loila McFarland, lyric soprano, one of Mme. Johanna Kristoff's artist pupils, is meeting with remarkable success wherever she appears. In addition to having a beautiful voice which she uses with tact and ease and intelligence, she also possesses a charming personality, a delightful stage presence. Miss McFarland recently appeared as soloist before the San Francisco Chamber of Commerce, the San Francisco Commercial Club, The Lions' Club of Berkeley, The Doyers' Merchants' Association, and the Varsity College Light Entertainment of Berkeley. Miss Jane Sargent Sanborn proved herself on each of the above occasions a very capable and indispensable accompanist.

Irving Krick, the well known and very talented young pianist, has been very busy of late. On April 22nd he played with much success at the T & D Theatre in Berkeley. Then he appeared on a program given by Alameda County talent in Martinez on May 5th, during Alameda County Music Week. These young artists were sent to Martinez to entertain Contra Costa County music lovers. On Monday and Tuesday evenings the young pianist played at one of the leading moving picture theatres in Oakland. On Tuesday afternoon, May 8th, he played under the auspices of the music department of the 30th Century Club in Berkeley on the same program with Mrs. Mary Carr Moore, Orley See and Mrs. E. Bruner. On Thursday, May 10th, he played for the Newark Country Club in Newark. On Friday, May 11th, he appeared on a radio program for the Mercantile Trust Co. of San Francisco. Irving and Jeanne Krick played at the Masonic Temple in Oakland on Tuesday evening, May 15th during an entertainment and banquet given by the Knights Templar.

Jeanne Krick, pianist and pupil of Mrs. H. I. Krick, played for the Frisella Club of Berkeley on Wednesday afternoon, May 9th, and also played on Friday evening, May 11th, on a radio program for the Mercantile Trust Co. of San Francisco with her brother Irving Krick. Helen Goodfellow, another pupil of Mrs. Krick's, played on Wednesday, May 9th, for the Frisella Club and will play on May 29th for the Oakland Tribune. La Vona Pritchard, also a Krick pupil, will play on the same occasion. Lloyd Kramer, son of Mrs. P. J. Kramer, newly elected Oakland school director, another pupil of Mrs. Krick, played on the Boy Scouts program in Oakland on Friday, May 11th.

Joseph George Jacobson introduced three of his pupils in the following program at the Hotel Oakland in Oakland on May 8th: (a) Prelude (Bach), (b) Sonata (Beethoven), (c) Eroik (Jacobson), (d) Prelude (Chopin), (e) La Dream (Liszt), (f) Prelude C sharp minor (Rachmaninoff), Gladys Iveline Wilson; (a) Prelude (Bach), (b) Nocturne (Chopin), (c) Song Without Words (Mendelssohn), (d) Butterfly (Lavalley), Myrtle Harriet Jacobs; (a) Prelude (Bach), (b) The Caravan (Jacobson), (c) Valse Chromatique (Godard), (d) Marceau in A flat (Wollenhaupt), (e) Rhapsodie No. 6 (Liszt), Sam Rodetsky.

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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

MUSICAL CALENDAR FOR WEEK MAY 20

MONDAY, MAY 21
 Gertrude Ross, program..... Ebell Club, L. A.
 Music Teachers' Association, Charles E. Penherton directs..... McDowell Club, L. A.
 Margaret Hanson and Lawrence Tibbett on Gertrude Ross program..... Ebell Club, L. A.
 Los Angeles Trio Concert..... L. A.
TUESDAY, MAY 22
 Calmon Luboviski and Raymond Harmon in joint recital..... Women's Club, Riverside, Cal.
WEDNESDAY, MAY 23
 Alice Forsythe Mosher sings Gertrude Ross compositions..... Ebell Club, L. A.
THURSDAY, MAY 24
 Frieda Peycke, in recital..... M. E. Church, Pasadena
 Dona Grey, in recital..... Zeller Conservatory, L. A.
 Eddie Lillian Clarke and Carolyn Handley, studio recital..... Studio, L. A.

LOS ANGELES, May 15.—A few weeks ago I wrote an article endeavoring to call attention to the fact that Los Angeles is overgrown with a middle class population not yet in sympathy with music at least to the extent of paying proper rates for musical education or patronizing any of the arts as becomes a city of this size. This article caused considerable comment and plenty of folks enjoying normal reason have been kind enough to express appreciation and a willingness to assist this publication in such constructive measures as may help the teacher and the resident artist.

There is no use talking, Los Angeles is in an artificial state. Eventually she is going to take her place in music with other cities of like size but that time is not yet. The same conditions that apply to our ridiculous method of city government, our provincialism, our street cars, apply to music. We are young and enjoying a remarkable boom but that does not mean that our population has settled down to a valuation of the more serious side of mental and character development. A certain publication has referred to my previous article as a "knock" from San Francisco. Silly. Just as absurd to continue to jolly the public and shout the hurrahs when cold facts prove us still in the infant class.

If I were an attorney and had to brief a statement of facts to support the contention that—more music teachers are barely existing in Los Angeles and more resident artists of acknowledged standing receive less for their services in Los Angeles than in any other city in America half its size—I could produce facts that would make the judge and jury sit up and take real notice. That is the trouble. The boomer shouts the hurrah and the boomed joins in the chorus. The former intentionally closes his eyes to the truth and the latter has not had time to wake up.

Let us therefore be fair. We have a large number of cultured and refined people in Southern California and a big sprinkling of men and women who have really accomplished something in the arts, a fair percentage of successful and well-to-do professional and business men but also a large percentage of the middle class and lower middle class, particularly from the Middle West,



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John Smallman

John Smallman, conductor of the Los Angeles Oratorio Society and one of the foremost Concert Baritone and teachers of the Pacific Coast, recently directed the Oratorio Society in a remarkably successful presentation of "Samson and Delilah." Mr. Smallman is an enthusiastic admirer—and uses in his studio and in all his Concerts the

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that have never heard of the Philharmonic Orchestra or have ever spent more than a dollar for a music lesson for the young one—if the boy or girl does receive any introduction to music. The sale of phonographs last year in Los Angeles was better than in any other city in America. There is hope in that because from canned beans we often develop more advanced tastes. Piano sales showed a big increase. The deficit of the Philharmonic this year, it is said, will not be as large as in former years. The Hollywood Bowl and Hertz has been a big stimulus. Still the fact remains that there are more music teachers on the ragged edge in Los Angeles than in any other large city and when Hugo Kirchhoff wrote to his friend in Cleveland advising him that if he was making bread and butter there—to stay there—because there are too many teachers here fighting for the butter—or the cream—the genial Hugo was hitting the nail right on the head.

It is some jump from Los Angeles to Chicago but I would like to call attention to the silver anniversary of Harrison Wild, for twenty-five years director of the Apollo Club of Chicago. I happen to know a little of the harmony that exists there between musicians and of the helping hand that Wild has often extended and in turn received. I refer to this to illustrate the utter provincialism—the dollar in my mitt—attitude of those members of the Philharmonic who considered an extra rehearsal for the Oratorio Society and the sending of substitutes purely a matter of "business." Little sympathy has been aroused for these musicians since John Smallman refused what undoubtedly would have been their unsatisfactory services. It is true these musicians were within their legal rights as the society does not own a big checkbook and could ill afford to pay the additional fee demanded for an extra rehearsal. It does seem though as if those who owe so much to music could have paid off a mite of their indebtedness with a kindly act and a helping hand.

Now let's hike back to Chicago and Harrison Wild. There are many thousands on the Pacific Coast who know him well. The celebration of the silver anniversary in the form of a banquet was attended by over two hundred prominent musicians and was held May 7th at the Auditorium Hotel. I extract from a tribute paid by Miss Lina McCauley: "Theodore Thomas, Frederick Stock and Harrison Wild are the three men who have done most to make Chicago the great musical center it now is." Congratulatory telegrams and letters were read from all sections of the country, including several from California with our own Los Angeles leading. The keynote of the entire evening was expressed in the harmony of the various interests represented. Too often musicians are apt to become self-centered and critical of others. There is a lesson in this anniversary gathering that could be used to advantage right here. For the benefit of many ex-Chicagoans now in the Southland I append some of the details. Appearing on a short program were Elsie Hession, Aren Stells, Robert and Theodore Harrison. Albert C. Cotsworth discussed Mr. Wild as an organist and choirmaster, Herman Devries as a critic and Lina McCauley evolved the musical development of Chicago in the past quarter of a century. In response Harrison Wild emphasized the co-operation he had received not only within his own organization but from musicians generally.

Sylvain Noack conducted twenty-five principal members of the Philharmonic Orchestra for Violet Romer in Pasadena and the Philharmonic quartette of which he is founder gave an interesting concert for the Friday Morning club within the past few weeks. On Wednesday, May 16th, the quartette appeared in Prescott,

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Teacher of Piano, Harmony, Voice Coach. During March and April, Merritt Jones Hotel, Santa Monica. Tel. Santa Monica 63-145. No. 348 Music Arts Bldg., Los Angeles. Tel. 821-181.



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50 MUSICIANS

Program Week of May 20th

- (a) PRINCE OF PLEAS—Selection..... Luders
 (b) CARNIVAL OF VENICE—Clark (Conet)
 Solo..... William Hamilton
 (c) SASCATED IMPRESSIONS..... Arranged by M. Elinor

In conjunction with Ernest Shipman's production of Ralph Connor's famous novel "THE MAN FROM GLENGARRY" Also Hal Roney's latest "One Gang" Comedy "YOUNG SHERLOCKS"

Ariz., on the 21st Mr. Noack appears in Hollywood and on June 1st in Long Beach.

Sylvain Noack has encouraging news from his talented pupil Carolyn De Fèvre who is studying with Carl Flesch in Berlin. This news also confirms the tour of Carl Flesch in America during the coming season. Before coming to this country Noack was assistant to Carl Flesch and also a member of his quartette.

Zoellner Conservatory students were heard in two widely separated cities. On Monday evening, May 7th, Florence Duval gave a violin recital at Pomona College, Claremont, before a large and enthusiastic audience. On Tuesday, May 8th, Olive Englund, piano, and Florence Foster, violin, gave a recital in Los Angeles at the Sentous Junior High School eliciting warm praise for their splendid work. The three young artists showed they had received a very thorough training. Having worked under the Zoellners (Amandus Zoellner, Joseph Zoellner, Sr., and Joseph Zoellner, Jr.) the past three years enables them to give every evidence of the splendid instruction they have received from their internationally known teachers.

Ann Thompson, pianist, Earl Meeker, baritone, and Catherine Jackson, harpist, furnished a delightful program for the Pomona Ebell Club last Friday, May 11th. Mme. Newcombe Prindell presented the artists. The program was as follows: Caro Mio Ben (Giordani), Chi la Zin Zorella (Paisiello), Credo, Othello (Verdi), Mr. Meeker; Deux Chansons (Debussy), Ballade (Hasselmann), Miss Jackson; Wolf Dance (Cadmán), The Flute God (Grunn), Puck (Philippe), Valse Brillante (Mania Zucca), Miss Thompson; La Harpe (Eolienne) (Godefridi), Premiere Arabesque (Debussy), Bonnie (Bach), Miss Jackson; Long Ago (MacDowell), My Menagerie (Ray Foster), The Shepherdess (Kurt Schindler), The Last Song (James Rogers), Mr. Meeker.

Gertrude Ross, the beloved California composer and pianiste, whose compositions have won national renown, has just finished her new composition The Vision of Sir Launfal, poem by Lowell, and has dedicated this lofty

work in loving tribute to the Ebell Club. Mrs. Ross will present this for the first time at the Ebell Club on Monday afternoon, May 21st. The artists who will assist her are, her young daughter Corinne, who will make her debut as a reader; Margaret Fischer Monson, mezzo-soprano, and Lawrence Tibbett, baritone who will return from New York on the 19th inst. In addition to this composition, each of the assisting artists will also present a group of solos. The entire program of Mrs. Ross' compositions with Mrs. Ross at the piano is as follows: Part 1—A Golden Thought, The Goblins, A Roundup Lullaby, Work, Lawrence Tibbett; Two Western Sketches, Spanish Serenade, Ride of the Cowboy, Gertrude Ross; Delight of the Out-of-Doors, Sunset in the Desert, Two Spanish-California Folk Songs, Carmela, Old Maid's Song, Margaret Fischer Monson, Part 2—The Vision of Sir Launfal, Sir Launfal and the Leper sung by Lawrence Tibbett; descriptive songs by Margaret Fischer Monson and the narrative read by Corinne Ross.

Mrs. Ross is a splendid type of American womanhood and is an excellent example of what clean constructive thinking can accomplish. With a daughter grown, Mrs. Ross is yet only on the threshold of the big things she hopes to do. Gertrude Ross is as free from the temperamental outbursts, popularly ascribed to musicians, and gushings about "Art" as the galloping cowboys whom she sings about. Artistic living as applied to her daily life is what concerns Mrs. Ross, and her surroundings, her tolerance, her capacity for work is a reflection of this breadth of vision, this keen desire for others to see the light as she sees it.

Mrs. Ross has been a professional accompanist for years and has accompanied such famous artists as Mme. Schumann-Heink, Clarence Whitehill, Elsa Rueger, Mme. Anna Ruzena Sprotte and many others. During the season of the Philharmonic Orchestra Concerts in Los Angeles, Mrs. Ross conducted analytic classes of the programs and they are regarded as unusually interesting and educational. As if all this is not enough for one woman to do and excel, Mrs. Ross is also a lecturer who knows her subject well and at the Ebell Club on Thursday, the 24th of May she will talk on The Aims and Ideals of American Composers. Appearing with her on this program will be Mrs. Randolph Hill, Sol Cohen, the violinist; Alice Forsyth Mosher, the lyric soprano; George Campbell, cellist; Marguerite Ritter, pianiste, and Hallett Gilberte, the eminent composer.

The Los Angeles Chamber Music Society announces twelve concerts for next season, the first to take place on Friday evening, October 26 and on alternate Fridays with the Philharmonic orchestra concerts as in the past. The programs in the main will be presented by the local artists who form the ensemble. They are the Philharmonic quartet, Sylvain Noack, first violin; Henry Svodrosky, second violin; Emilie Ferris, viola, and Ilya Bronson, violoncello. In L'Ensemble Modernes are Emilie Ferris, violin; Henri De Buescher, oboe, and Blanche Rogers-Lott, piano; and in L'Ensemble Classique, Henry Svodrosky, violin, Emil Ferris, viola; Fritz Gaillard, violoncello, and Blanche Rogers-Lott, piano. Other musicians appearing will be Alfred Kastner, harp; Andre Marquar, flute; Pierre Perrier, clarinet; Ernest Huber, double bass and others. The Society will also present the Luboviski String Quartet on its way to Honolulu and Australia, and the Chamber Music Society of San Francisco will close the series in April.

Miss Florence Middaugh, contralto, was soloist on two interesting programs during the last week. On Tuesday evening at the Garden Court Apartments a recital program was given and on Thursday evening at Fresno, she was the soloist at a concert given by the Fresno Male Chorus. Miss Middaugh will continue as the soloist for the Los Angeles Oratorio Society when it presents the Ode to Music at the Hollywood Bowl on the 27th inst.

Miss Frieda Peycke presents her gifted pupil, Miss Gretchen Stutzel, in a program of musical readings at the Kramer studios Tuesday night, May 22.

Music Week Festival—On May 19th the executives of State and City will officially proclaim and inaugurate Music Week in Los Angeles. This Festival will hold forth on the 26th and will open with a pageant over three miles long of hand floats, childrens' choruses, mounted guards and heralds—a spectacle of beauty, light and splendor. More than 2300 professional instrumentalists have offered their services to make Music Week the greatest in the history of the State. Thirty concerts every noon and night are scheduled at Pershing Square and other parks in Los Angeles. Among those groups who will take part in this share of Music Week entertainment are Grauman's Orchestras from the Metropolitan, Rialto and Hollywood Egyptian Theatres, Loews State Orchestra, the California Theatre Orchestra of 50 pieces, the Elks Band, the Police and Firemen's Band, the Los Angeles High School Band, the Salvation Army and Shrine Bands.

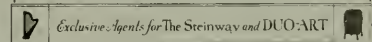
At the Hollywood Bowl at 3 o'clock Sunday afternoon, May 20th, the Hollywood Community Chorus, in charge of Mrs. J. J. Carter, will present a community sing including 50,000 voices, the greatest ever held at the Bowl. On the program for that afternoon there will appear the Los Angeles Industrial Chorus, under Miss Ruth A. Sable, 500 Negro voices blended in Southern melodies. Such nationally known artists as Charles Wakefield Cadman and Mrs. J. J. Carter will give readings. The Los Angeles Rotary Club will carry the spirit of music into the Orphan Asylums, hospitals, Home for the Aged. Soloists, glee clubs, band and choral societies will visit every institution of this kind in the city.



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A thousand concerts are planned for Music Week and these concerts will be offered to the lovers of music without a charge of any sort being made. One of the officials in explaining the purpose of Music Week said: "The War showed the world the value of music. In camp, on the front line and back home America said it with a song. Poor in national airs, a nation rich in sentiment spontaneously seized the melodies of the people and incorporated them into its work, to make play of it. Two years ago Los Angeles felt the inspiration and capitalized it into a week of song. It was then an experiment, but the favorable reaction of an entire populace showed that music was an integral part of life."

The beautiful home of Mrs. Frederick K. Stearns, at 722 Crescent drive will be the scene of a splendid benefit concert, May 22, when Madame Estelle Hearty Dreyfus, well known contralto, will give a musical program from 11 to 12 o'clock. The proceeds of the concert will go toward the building of the Beverly Hills Women's Club.

Leopold Godowsky, famous pianist, is returning next week from the Orient, following a concert tour around the world on which he has been absent many months.

Sylvain Noack conducted twenty-five members of the Philharmonic Orchestra for Leopold Romer, artistic dancer of Pasadena, on April 20th.

The Philharmonic Quartet of which Mr. Sylvain Noack is founder and first violinist, will give interesting concerts June 1st in Long Beach, and May 21st in Hollywood. The Philharmonic Quartet gave a concert in Prescott, Arizona, May 16th.

Helena Lewyn, pianiste, and Mischa Velin, violinist, gave a joint recital recently at the Ambassador Theatre, closing the series of Spring Morning Musicales given under the direction of Mr. G. H. O'Brien of New York City.

The Carl Bronson Singers will hold forth at the Gamut Theatre, presenting an unusually interesting program under the direction of Miss Marion Bronson, who will herself sing some of the scenes from Madame Butterfly, with Ruth Bronson as Suzuki. Carl Bronson will give a short talk on atmospheric art with the forces. Others appearing on the program are Lucy Merz, who with Ruth Bronson will dance some of their interpretative classics; Harold Salisbury, the baritone, will sing a group of songs; Miss Lucile Stanley will perform a violin group, Miss Laura DuVal will sing the Charpentier aria from Louise, Miss Frances R. Young, contralto, will sing some Hindu songs; Mr. Harrison Hopkins will sing a tenor aria, and Miss Nell Stegauer will preside at the piano.

Sibley G. Pease, secretary of the Organist's Guild, has announced that a convention under the auspices of the Guild will be held in Los Angeles the last week in June, to which all organists of the State of California are invited.

Calmon Lubovski, violinist, will give a recital the evening of May 28th at the Ebell Club auditorium. He will be assisted by May McDonald Hope, pianiste. Mr. Lubovski will present two of his artist pupils on the same program, Lois Puttitz, aged 12, and Harry Zagon, aged 15. With them, Mr. Lubovski will play the Vivaldi Concerto for three violins and piano.

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California Theatre—One of the finest theatre concerts heard in Los Angeles is presented by Carl Elinor this week at the California theatre. Opening the program is a colorful selection from Puccini's masterful opera *La Boheme*. Puccini's music is modern without being ultra-modern, and as played by Elinor, the score contains melodies of the most appealing kind. The second selection is number 5 of the suite of Hungarian dances by Brahms. This dance is particularly well adapted to an



CARLE D. ELINOR

Director California Theatre Concert
Orchestra, Los Angeles, California

orchestra of the type of Ellnor's and the conductor has given the selection all that can be asked for. November Rose, the closing number on the concert program is one of the new type of fox trots that are becoming a rage with the lovers of the modern dance. The melody, animated and easily remembered, is harmonized so as to accentuate the melodic pattern but its chief reason for popularity is the varied and seductive rhythms.

YOUR PROGRAM

By Anil Deer

The compiling of your concert program is a difficult, though pleasurable, task, involving thought and research that it may be artistic, educational and of general interest. A few of the main factors follow. The first consideration is to select songs which suit you—your voice, temperament and, as far as possible, personality. Grade your ability and never sing any number which taxes all you possess; or you will never be able to impart that finished and satisfying lustre so necessary to your audience's full enjoyment. Sing no song unless you love it, do, sing it only if you like it so well you would rather be alone than that it come, than any other song written; in this way only can you find its life and soul, for a fine song contains and should express both.

Beware of transposed versions; with few exceptions a song, particularly a well written one, is suitable only for the type of voice for which it was originally intended. This is especially true of our old classics. Their writers understood voice and wrote accordingly. The program should include songs by our noted American composers, some of our local composers being among the best of them.

A few light numbers always include, they add piquancy and vim to any program, besides which they are like small diamonds set in your platinum ring (be sure they are diamonds and not paste) and throwing into full relief your stone of many carats. This stone I selected from the list of numbers, should never be selected haphazard, nor should it bear a number which has not been personally acquainted with for a few months. You should have known and worked on it from three to five years at least if you expect to extract its true essence. So, you sing it, not as a number learned but as one you individually conceived and extemporaneously created. Sing it in a relative manner of each and every song you sing.

Classics, yes, not alone the old reliables, but if your choice of songs be well selected, they should all be, in their way, classics, if not of this generation, a few later. In compiling, use contrast, life itself is made of such; the darkness of night makes the sunlight seem doubly bright.

Once your numbers are selected, sing, sing, sing them over hundreds of times, not always with an instrument accompanying you. Sing your whole program away from it, this way you can be sure of commanding its control and not vice versa. Then, if the real love he in your heart, you will enjoy a happiness beyond all earthly ones; the happiness of feeling you are giving out that which has been showered on you.

CHALIAPIN SINGS DIVERSIFIED PROGRAM

Impressed with the unusual interest shown in Russian songs, and assured by Manager Selby C. Oppenheimer, who conferred with him in Los Angeles last week, that he will be greeted in San Francisco by audi-

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to derive by the use of this system speak for themselves. Still, the world moves on, and modernists tell us that we must throw overboard much of that which we have cherished in music, among other things our system of tonality. And what do we answer?

It appears to me that we are facing a period in composition when the field of tonality is to be greatly enlarged. Almost every great composer, acknowledged as such, has pushed further along these lines than his predecessors. Beethoven went further than his, and was met by Mozart, and Brahms went even further than Beethoven. I may say in passing, however, that the question as to whether Beethoven produced more beautiful music than Mozart is one which is open to debate. However that may be, it is certain that his effects were to be had, and beauties to be experienced, by the enlarging of the fields of tonality, and that our modern composers, and these yet unborn, will search out these fields, and use that material which they find. Some of them will insist that they must entirely do away with the idea of tonality. They should use a twelve-toned scale, and consider nothing as a key-center. It appears to me that in this the advocate of the system defeats his own end. He desires greater freedom, and he insists that he has no key-center. He is not taking on himself a mighty burden, but using that which was discarded by the noblest Bach several hundred years ago. In the days of long ago there was no such thing as tonality, and although the modern system has insisted that it be the same thing as it would now be suggested differ in some of the main essentials the two system would be alike.

On the other hand the employment of tonality, but in a much freer manner, will give to future composers a device for novelty, and also doubtless real artistic beauty, such as they will find will produce the effects they so much desire. I do not state this as a settled fact, but merely as my opinion reached after a good deal of thought.

(Continued next week)

THE LORING CLUB

The fourth and concluding concert of the forty-sixth season of The Loring Club is announced for the evening of Tuesday, May 22, at the Scottish Rite Auditorium.

The program contains a number of important compositions for men's voices, among these being Arthur Foote's Bedouin Song and The Farewell of Hiawatha (in which the solo will be sung by James E. Ziegler), The Song of the Sou-wester and The Little Admiral by Charles Villiers Stanford, the soloists in those two being P. H. Ward and George Krull and Rheinberger's Saint John's Eve.

Among the compositions new to The Loring Club programs to be sung on this occasion are Edwin Schultz' Forest Harps, the tenor soloist in which will be G. A. Rogers, and Barnby's Sweet and Low as arranged for chorus of men's voices by John Hyatt Brewer.

Another feature will be Mair's Suomi's Song, an unaccompanied chorus sometimes in eight parts; while D. B. Moody's setting of Clarence Umay's lyric Dusk is of special interest in that this is a setting of lines of a California poet by a member of The Loring Club; and by request Henry Hadley's The Musical Trust will be included in the program. Mr. Ziegler will sing a group of songs by Wallace A. Sabin and Frederick Maner, accompanied by the composers.

The accompaniments will be Benjamin Moore, piano, and eight strings with William F. Laraia as principal violin, the concert being directed by Mr. Sabin.

Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by LeRay V. Brant, director at The Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second street at San Salvador, San Jose.

AN ANALYTICAL DISCUSSION OF MODERN
MUSICAL TENDENCIES

(Continued from last week)

The line between dissonance and consonance is not at all sharply drawn. When we sound a single note we have as nearly a perfect consonance as it is possible to get. When we sound the note with its octave we still have a good consonance. When we sound the fifth, the third, the sixth, we still have consonance, though not so perfect. When we sound the minor seventh we enter the realm of dissonance, though this same minor seventh used in combination with certain other tones has still a beautiful effect. When we use the ninth we have still a dissonance, though that is still one of the most beautiful of chords, when properly used. And so we might multiply instances, and add and subtract no more than that which has already been suggested, that dissonance is largely relative.

Yet, it would appear, there must be some point at which the benefits of dissonance are overbalanced by its bad features. And here is where the who's argument of the modernist begins. More of that later.

We next proceed to the matter of the outstanding features of our present system of music. I think it would be safe to say that any thoughtful musician would say that tonality is the greatest single feature of our present system; that is, the system of Bach, Beethoven, and Brahms. By tonality, I mean the setting of some particular note as the keynote about which a composition is evolved.

It appears to me that it is unnecessary to argue as to the benefits we have derived from our system of tonality. The beautiful effects, the shades of contrast, the suggestions of strength, which we have been able

ROSA PONSSELLE'S TRIUMPH

(Continued from page 1, column 4)

mentality in his piano work. His Wagnerian transcription lacked positiveness and force. Technically, too, he did not always overcome obstacles with ease and craftsmanship. But as accompanist he proved quite a dependable pillar for the soloist to lean upon. The second Ponselle concert will take place at the Civic Auditorium on Wednesday evening, May 23rd when the following program will be presented: Aria from William Tell (Rosa Ponselle); (a) Nel Cor! Piu non mi sento (G. Paisiello), (b) Chi Vole la Zingarella (1741-1816) (G. Paisiello), (c) Stille Thranen (Schumann), (d) Cella je le prefere (Pourdtrain), Rosa Ponselle; Wotan's Farewell and Magic Fire Music from Die Walkure (Wagner-Tyroler), William Tyroler; Aria, Ernani Involanti from Ernani (Verdi), Rosa Ponselle; (a) Spinning Song from The Flying Dutchman (Wagner), (b) Dedication (Schumann-Liszt), William Tyroler; (a) At the Ball (Tschalkowsky), (b) A Memory (Rudolph Ganz), (c) The Piper of Love (Nolly Carow), Rosa Ponselle.

ALCAZAR THEATRE

"Johnny Get Your Gun," a rollicking comedy of thrills and satire, which had its premier at the Alcazar, will again be the attraction at that theatre beginning next Sunday matinee, May 20th. The play was written especially for Louis Brennan, who is now filling a starring engagement at the O'Farrell street playhouse. It is the work of Edmund Lawrence Burke, and after a noteworthy success here, it was presented in New York, enjoying a long run.

Brennan won fame and success with this vehicle throughout the country and it will be found at his best. He will be seen as Johnny Wiggins, a big-hearted cowboy character who is the hero of a movie outfit. His delineation of this part gained for him the commendation of the dramatic critics of the nation and started him on the road to stardom.

Fun of the bright breezy sort, mingled with distinctly novel and original situations and rapid fire developments combine to make "Johnny Get Your Gun" an unusual entertaining offering. Indeed, there are said to be laughs in nearly every line.

Nana Bryant will have a delightful role as the leading feminine characterizer, and an augmented cast is required. This week Brennan is giving a clever interpretation of the dual role in "The Masquerader," which is enjoying good business. The final performance will be given Saturday night.

THE ONLY GIRL AT THE RIVOLI

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The exceptionally successful musical farce, The Only Girl, will be the next Rivoli production. This is the third of a series of the lighter productions which Ferris Hartman and Paul Steindorff are to stage during the spring and summer months. The Only Girl is unique among light comedies by reason of the fact that it combines a consistent and humorous plot with an exceptionally brilliant score. The piece may be described as a musical romance. The plot concerns a woman-hating author and a man-hating female composer. Through circumstances they are drawn together and eventually disillusionize each other. The big comedy scenes in the piece, however, take place in the disillusionment which follows the marriage of three idealistic bachelors. The scene in which they describe the merits of their fiancées and the following scene in which they relate their adventures after marriage are among the funniest ever written for the American stage.

The enormously popular song, When You're Away, is one of the musical numbers in The Only Girl. Another song which has attained wide popularity is the topical number called When You Got a Ball and Chain Around Your Ankle. The Only Girl is the sort of a show that is guaranteed to provoke a laugh a minute. It is ideally adapted for theatre parties.

If your organization has not yet taken advantage of the generous profit-sharing terms offered by the Rivoli, it will pay you to get in touch with Mr. Grandjean, the Treasurer, at the earliest possible moment. Attention of the Rivoli patrons is also called by the management to the fact that the regular Sunday matinee has been eliminated and a special bargain matinee substituted for Wednesday, at which all seats are placed on sale at 25 and 50 cents.

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| Deposits..... | 76,921,392.53 |
| Capital Actually Paid Up..... | 1,000,000.00 |
| Reserve and Contingent Funds..... | 2,750,000.00 |
| Employees' Pension Fund..... | 400,613.61 |

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LOS ANGELES MUSICAL REVIEW SEE PAGES 8 AND 9

Farin Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 8

SAN FRANCISCO, SATURDAY, MAY 26, 1923.

PRICE 10 CENTS

CHALAPIN'S VOICE AND ART MAKE SENSATIONAL IMPRESSION

Six Thousand Cheering Music Lovers Pay Homage to Distinguished Russian Basso—Artist Mingles Beauty of Voice With Emphatic Emotional Declaration and Very Plastic Facial Expression—Does Not Indulge in Needless Exaggerations—Tone Production, Breathing, Diction and Intonation Represent Highest Ideals of Vocal Art—Is Master in Attaining Thrilling Climaxes—Predominates in Exploitation of Russian Folk Songs and Operatic Arias—Reveals Striking Contrasts in Alternating Pathos and Humor

BY ALFRED METZGER

About six thousand music lovers assembled at the Exposition Auditorium last Sunday afternoon to welcome Feodor Chaliapin, announced prior to his visit as Russia's greatest singer. Since we have not heard every great singer hailing from Russia and since there are many great Russian artists of all varieties of musical endeavor we do not know whether Chaliapin is Russia's greatest singer, furthermore we do know it is impossible to regard any artist as the greatest in the world. But we do know that Chaliapin is certainly a master of his craft and an artist of rare accomplishments, even of genius, after hearing him last Sunday. Right in the beginning we must say that we received a pleasant surprise when Chaliapin began to sing. Judging from other so-called acting Russian singers more especially after hearing Vladimir Rosing, we expected that Chaliapin would employ the same exaggeration, the same top-heavy dramatic frenzy, the same disregard for vocal beauty that some of these ultra modern vocalists have displayed. It was with a deep sense of relief that we found Chaliapin following strictly within the legitimate lines of artistic vocal expression.

In the first place he has a magnificent, rolling, resonant and flexible bass voice of a somewhat heavier timbre than that of a basso cantante and a somewhat lighter quality than that of a basso profundo. However, the vastness of the auditorium may have affected the volume and compass of the voice so that in a smaller space it may assume the characteristics of a profundo voice. But above all notwithstanding the ponderous character of the voice it was handled with a lightness of "touch" as it were and an evenness in passing from the low to the middle and from the middle to the high tones which only the greatest artists reveal in their performances.

There are so many excellent qualities in Mr. Chaliapin's vocal expressions and there are so many students that should be able to appreciate these qualities that we are greatly tempted to enumerate them in the order of their introduction to our senses. First of all we noted a magnificent mezzo voice and judiciously covered high tones. It is easy enough to sing loud, but to sing soft and retain the color and sonority and character of voice—that is the acme of singing. The high tones of even the greatest basses are not always pure and clear, but those of Chaliapin are the essence of vocal beauty, flexibility and pliancy. His head tones are examples of tonal purity and the resonance of his middle and low tones is indeed a feast to behold. At no time does Chaliapin's voice lose its robust character as a genuine basso, and nevertheless it is applied with equal effect to dramatic and lyric situations.

The variety of his expression is a marvel to behold. There is nothing in the gamut of emotions that does not receive realistic interpretation at the hands of this great singer. Humor and pathos, tears and laughter, sorrow and satire all receive their attention in a manner that is never lost by his audience which hangs eagerly on every tone that escapes his throat. And while Chaliapin occasionally emphasizes specially accented sentiments with vivid facial expression and occasional dramatic gestures, he never exaggerates these eloquent accents unduly, nor in a manner to mar the artistic finesse of his delivery. Whatever gesture or mimicry is employed by Chaliapin is merely an attempt to put on a little heavier color when the occasion demands. And this slight difference between exaggeration and natural verisimilitude of emotional expression represents the highest form of declamatory art—difference between artistic "vulgarity" or "coarseness" and refinement—all in such a way that modern singers fail to remain on the straight line.

Another most admirable trait in Chaliapin's vocal art is his truly extraordinary breath control. His sustained tones are marvels of evenness and exactitude of pitch. In the Volga Boat Song he begins one of these sustained tones and in one breath and before ending attains a truly thrilling crescendo—all in such a way that he did this several times during the afternoon and every time with a perfection of execution that was truly admirable.

Another decidedly remarkable trait of Chaliapin's vocal art is his diction. At the time the Russian Opera Company was here we received the impression that the Russian language was unpleasantly guttural and nasal. No such impression could have been received from Chaliapin's enunciation. It was musical, and reminded one somewhat of the Italian. And by the way when singing in Italian Chaliapin strangely enough became occasionally just a bit nasal in his enunciation, while in Russian this quality never asserted itself.

Of course his Russian folk songs and operatic arias proved to be the most authoritative and most impressive phase of his performance. Without undue exaggeration he obtains the depth of emotionalism that other so-called modern Russian artists only obtain with the most annoying exertion of muscular power. His attainment of humorous effects is the acme of refinement, as for

moods. In short his pianistic assistance was more in the form of an ensemble performance than a detached instrumental interpretation besides the soloist's vocal effort. As soloist, however, Mr. Rabinowitch did not quite attain the heights that distinguished his accompaniments. The Strauss waltz lacked definite accents and suave phrasing. In addition it was somewhat too fast. Technically the artist is certainly most facile. He employs the explosive touch, the hammerlike application of the finger tips on the keys, instead of the newer school of pressure-touch which really produces a more soft and velvety tone quality. Technically nothing is too difficult nor too swift for him. He plays quick chromatic runs and octaves with a velocity and accuracy truly astounding. It is only in his deliberateness of phrasing and adequate accentuation in solo numbers wherein we can not always agree with him.

Mr. Chaliapin selected his songs from a repertoire of seventy-six. Following are the numbers he interpreted: Song—A Toast to the Sun and to Love (Glazounow), Aleko (Rachmaninoff), The Two Grenadiers (Schumann), The Midnight Review (Glinka), The Government Clerk (Dargomizhsky), Oh Could I But Express in Song (Malashkin), My Dwelling Place (Autenhilt) (Schubert), Aria, Pretty Lady from Don Giovanni (Mozart), In Questa Tomba (Beethoven), Russian Convict Song (Folk Song arranged by Karatigin), She Laughed (Lishin), When the King Went Forth to War (Koenemann), Volga Boat Song (Russian Folk Song adapted by Kennemann), Mephisto's Song of the Flea (Moussorgsky), and a Russian Folk Song which is not in the book. Altogether he sang fifteen songs and two or three encores after the conclusion of the program.

We should like to add that we have never heard in Questa Tomba sung more impressively. It was a wonderful demonstration of legato singing. The Two Grenadiers and She Laughed (Sie lachte) were heard here by Dr. Vullner, but Chaliapin gave them an entirely different interpretation and yet just as impressive and gripping, attaining truly thrilling climaxes. The Government clerk was indeed an example of humorous interpretation. You simply could not help laughing. If you have not heard Chaliapin sing that bouffo aria from Don Giovanni you really have no conception what Mozart singing means when done by a great basso. It was the acme of limpidity and grace. It was irresistible. Schubert's Aftenhilt seemed to us a bit too heavy and also a bit too fast. Somehow the purely lyric character of the song and its dainty poetry was not quite attained by the artist. In the Russian Boat Song, The Volga, Chaliapin attained quite an effect in crescendo and diminuendo describing the approach, the passing and departure of the boatman. It was splendidly done.



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instance in his matchless interpretation of the Song of the Flea which might so easily become coarse but which under Chaliapin's skillful treatment attains a most unique phase of refined humor. His manner of laughing in itself is a work of art.

In addition to his thoroughly artistic expression and exemplary mode of singing Chaliapin was the personification of graciousness and gentility. A disarming smile wreathed his countenance every time he entered the stage and notwithstanding the apparent greed and rapacity of his audience that seemed never to get enough Chaliapin never for a moment lost his equanimity and good nature. He is singer, actor, gentleman and showman combined. No wonder the auditorium rang with the cheers of the audience and huge crowds surrounded the stage after the conclusion of the program overwhelming the great bass with ovations and demonstrative exhibition of admiration.

Max Rabinowitch played the accompaniments. He proved to be an artist of rare attainments during his task of accompanying Chaliapin. He accompanied every nuance of emotion. He followed the spirit of the composition. He fathomed the depths of the artist's varying

pianist, who has forged ahead so rapidly in this part of the State, both as artist and teacher, was the soloist with the People's Symphony Orchestra under the direction of Alexander Salslavsky recently and scored a decided triumph. She played the first movement of the Tchaikowsky concerto and aroused her audience to well justified demonstrations of enthusiasm. Her technical as well as emotional faculties thoroughly fitted her to give this brilliant composition an adequately artistic interpretation. The enthusiasm she aroused was real as could easily be ascertained from the spontaneous and prolonged applause. Anna Cora Winchell had this to say of Miss Frazer's interpretation in her review of the concert published on April 27th in the San Francisco Journal: "Miss Marion Frazer, still a very young girl, if one may judge by her unsophisticated manner, played the Tchaikowsky B flat minor concerto. Its technical exactions are tremendous and the young, supple fingers demonstrated a remarkable combination of strength and flexibility. Passages which challenge experience were given with clarity and double octaves were taken with a rapidity almost unbelievable and with great evenness."

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TWENTY-SECOND YEAR

FRESNO STEPS INTO LINE

As will be seen by reading the letter on page 1 of this issue the San Joaquin Valley musical territory has been added to the field included by the Pacific Coast Musical Review. While the principal city in this territory is Fresno, the correspondent, Lilian Turney Hays, will include cities in her district. Like Mrs. Huggins, our San Jose correspondent, includes a number of cities in the Santa Clara Valley and as far South as Santa Cruz. The territory of which Fresno is the center is specially fertile in musical endeavors and really must be included among the most musical centers in California. For a long time the Pacific Coast Musical Review wanted representation in that vicinity in order to show the other communities in California what Fresno and vicinity accomplishes in music. We know that our readers will be surprised at the spirit and enterprise which is so characteristic of the San Joaquin Valley, and we feel that in Mrs. Hays we have the right representative.

OUR SUBSCRIPTION CAMPAIGN

Our plans and preparations for our big subscription campaign to be conducted during June, July and August are now completed. The prizes set aside for students and teachers who will participate in this campaign to the extent of adding three thousand subscribers to our list in Northern California are surely worth working for. If anyone has any ambition at all he or she should be eager to secure the first prize of a \$175 Knauber grand piano, while other prizes include, player pianos, upright pianos, talking machines, violins and other instruments. Not one of the least important prizes is a scholarship of from \$100 to as high as \$500 for either vocal or instrumental instruction by a leading pedagogue or music school. In the case of advanced pupils taking advantage of this scholarship we shall accept the word of their teacher combined with our own judgment regarding their talent, and if sufficiently talented we will help them to start a career. The prizes will also include season tickets for the grand opera season of the San Francisco Opera Association for 1923, under the direction of Gaetano Merola, next September, and also for the symphony concerts, chamber music concerts and the series of concerts under the direction of Selby C. Oppenheimer. In next week's issue we shall publish a whole page announcement giving the details of the subscription campaign and we trust that every student will be sufficiently awake to take advantage of the opportunities offered in this campaign. If only fifty students and fifty teachers participate, the number of subscribers

added to our list will be much larger than we expect. No one will be a loser. Everyone working in this campaign is bound to win a prize.

Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by LeRoy W. Brant, director of The Institute of Music of San Jose. Brant was here pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant at The Institute of Music, South Second Street at San Salvador, San Jose.

(Conclusion)

The matter of tonality is one which as but little to do with the physiological side of the question. Tonality has to do with musical education. Not so the matter of dissonance. Dissonance is a state which we cannot alter. It exists because there are laws of nature which make it exist, and these laws we cannot change. One can easily see that a person brought up with a different conception of tonality to that which we have would think our system of music strange or crude. But no matter where one received one's musical education one could not escape the fact that a tonal relationship of say 13 to 12 is unpleasant.

It, therefore, appears to me that we cannot go as far in the use of free dissonance as some of our modernists would have us think. We tolerate dissonance only insofar as it receives a compensation from a melodic line. If we can hold a clear conception of two or more melodies moving together in our minds we can excuse a harsh dissonance which may be temporarily caused by those melodies. But if the throat of the melodies be so intricate that we cannot follow them we have no longer an excuse for the use of the dissonance, and we should not use it.

We have theorists of the present day who build up a system of tonality on strange and unusual, and dissonant chords. Any physicist will tell us that our system of music is founded on Nature's chord, the major triad. We cannot ignore on Nature's rivers or Nature's mountains. Can we better Nature's music?

However that may be, we have long believed that dissonance was to be used as a relief from consonance. It is a fact that in many of our modern compositions consonance is used as a relief from dissonance. I believe this to be true. If the throat of the melodies be based on the physiological aspect of the matter, that is, if it demands on the nerve centers is too great. Anyone who has ridden from San Francisco to San Jose on the train just as the sun was setting, when the train was going by the ricket fence that lines the right of way in some places, will remember the unpleasant effect of the flickering of the light. If we may translate this circumstance into the language of hearing, we will have much the same thing happening to our ears when we have too much dissonance as befell our eyes when we experienced the flickering produced by the picket fence. Suppose the right-of-way had been lined by beautiful trees, planted closely together. The same thing would have happened to our eyes. Yet, a tree here and there, to break the monotony of the landscape, is truly beautiful.

Is it hard to draw our conclusion?

I must acknowledge that I cannot see the beauty of some of the compositions of the day. Those of the most decided tendencies towards dissonance I cannot understand; that is, as to beauty. But I have tried to overcome this prejudice, and present to my readers certain facts of which they may not have thought which will suggest to them lines of thought which will cause them to think through this matter for themselves. Out of all this striving for new things some good is bound to come. In every bushel of chaff there are certain grains of wheat. It is certain that time alone will fan the flour for us, and leave there that wheat which is of true kernel, sound and fertile.

MINETTI ORCHESTRA CONCERT

By Alfred Metzger

The Minetti Orchestra gave its third concert of the season at Scottish Rite Auditorium on Thursday evening, May 17th. The orchestra presented a very large and unusually enthusiastic audience. The more we watch Giulio Minetti conduct an orchestra, the more do we become convinced that he is a born conductor who knows exactly how to obtain the maximum of artistic effects from a body of capable musicians. No one realizes what it means to train from sixty to seventy youthful players in a manner to secure the genuinely artistic results that characterize the performance of the Minetti Orchestra. Surely Mr. Minetti was entitled to the ovations and floral tributes that were so liberally bestowed upon him.

The introductory number of the program consisted of Nicolay's Merry Wives of Windsor Overture which was interpreted with a precision of attacks and sprightliness of rhythm that many a professional conductor could not attain. One of the most difficult composers to interpret is Mozart, and yet both as to delicacy of phrasing, precision of intonation and tastefulness of coloring these young musicians attained astounding results. The Deluge by Saint-Saens, with violin obligato by Eunice Jurgens, who played with fine tone and impressive emotional emphasis, was a masterpiece of appreciation. The concluding number was Strauss' Tales from the Vienna Woods Waltz which was given an exceptionally effective reading.

The vocal soloist was Rose Florence, the exceptionally artistic and well equipped soprano soloist. Mme. Florence sang as her first number an Aria from Samson and

Delilah and later a group of songs including: Phidyle (Dunapour), Over the Steppe (Gretchaninoff), and 'Tis Spring (Hugo Wolff). She certainly left a most excellent impression upon her hearers. She is a vocal artist of exceptional refinement of style, has a voice of fine timbre and flexibility, sings with thorough knowledge of the qualifications that combine to create genuine artistry, and gives evidence of having prepared her songs with every ounce of judgment and effective emphasis of the most charming phrases. It was the performance of a fully fledged artist who gives prestige to any program on which she may appear.

The surprise of the evening was little Tania Akounie, a youthful Russian violinist, pupil of Nathan Landsberger, who took the house by storm with her excellent rendition of Bruch's violin concerto in G minor. The youthful violinist draws a fine, smooth tone, has a truly remarkable control of technical requirements and plays with a judgment in phrasing that is rare even in more experienced artists. The young artist possesses exceptional temperament and reveals all the qualifications that justify predictions of a brilliant future. She was accorded a tremendous ovation and was supported by the orchestra in a manner that would have done credit to an organization of professional musicians.

MUSIC CLUB CONTENTANTS SENT EAST

The winners in the California State Contest of Young Artists recently conducted by the California Federation of Music Clubs are being sent East partly by the clubs themselves and partly through private efforts. The winner of the State Contest for piano was Aileen Fealy whose expenses for the trip may appear, N. C., where she will participate in the National Contest of the National Federation of Music Clubs, is being defrayed by the following clubs and organizations: The Musical Association of San Francisco, the Musicians' Club of San Francisco, the San Francisco Musical Club, the Pacific Music Society, the California Club Choral, the Channing Auxiliary, the Fortiary Club, the Corona Club, the Spinnars Club, the Berkeley Piano Club, the Eude Club of Berkeley, the Twentieth Century Club Choral, the Wednesday Morning Choral of Oakland, the Senza Ritmo Club of Oakland, the Mill Valley Musical Club, and the Merced Music Club.

This is unquestionably the first time that so many of the representative musical and other organizations of Northern California have joined their efforts for the advancement of the young California musician (the latter words the resident artist) and it is already apparent that the definite stand taken by the California Federation of Music Clubs in behalf of resident artists is bearing fruit. The State Contest, of which Miss Fealy was the first prize winner for piano, was preliminary to the National contest to be held in Asheville on June 9th, under the auspices of the National Federation of Musical Clubs. These contests are held every two years for the avowed purpose of aiding American born and American trained musicians.

Miss Fealy, a San Franciscan, although but eighteen years old, won not only the State piano contest, but also first prize in the San Francisco hearing over the contestants of all departments. She has studied with her aunt, Mrs. F. F. Weeks, who was her first teacher, and with Mrs. Oscar Mansfield, Marion Frazer and has coached with Wager Swayne. She is a member of the San Francisco Musical Club and the Pacific Musical Society.

Corinne Keefe, contralto, who won the Northern California contest for women's voices, is having her expenses defrayed through the efforts of her teacher, Mme. Rose Relda Calleau who in the short past ten days sold \$300 worth of tickets for a concert given by Miss Keefe and Mme. Calleau at the Fairmont Hotel last Wednesday evening which was crowded to the doors and which will be reviewed in the next issue of this paper. At the same time we shall be pleased to publish the names of the donors and patronesses.

Southern California is raising money to send Ruth Williams, winner of the Southern California contest for women's voices, and Paul Russell, State winner for men's voices, to Asheville to participate in the National contest. It is evident that the public spirit of California has positively asserted itself in the important problem of fostering and encouraging musical talent developed and trained and flourishing in its midst.

INTERESTING LECTURE ON HEBREW MUSIC

Victor Lichtenstein, the well known and exceptionally well informed musician and lecturer, gave the last of a series of exceedingly valuable discourses at the headquarters of the Musicians' Club of San Francisco on Sutter street, Friday evening, May 18th. A very large audience was in attendance which showed by its close attention and well applied applause that it thoroughly understood and valued the topics on The Jew in Music which Mr. Lichtenstein so ably explicated. The special feature of the lecture was reference to the works of Ernest Bloch, the eminent composer of the new school, whose arrangements and new ideas of Hebrew music form such an important part of latter-day musical literature. Mr. Lichtenstein proved himself thoroughly competent and well equipped to do his fine subject the utmost justice, and his remarks showed evidences of authority and conscientious study.

The musical illustrations were rendered by Cantor Reuben Rinder of Temple Emanu El and by Mrs. Lichtenstein. The former, by reason of his expert knowledge of ritual service, imbued his interpretations with the fervor and sincerity of him who understands his art from beginning to end. Mrs. Rinder displayed a remarkably fine voice used with excellent interpretation and an interpretation that denoted intellectual application and judgment of artistic values.

CHALIAPIN FAREWELL MONDAY NIGHT

The last chance to hear Feodor Chaliapin, the Russian vocal giant, in America this season occurs at the Exposition Auditorium next Monday night, and some twelve thousand music lovers from San Francisco and all Northern California will take advantage of the opportunity of hearing the most famous of present day artists. Chaliapin himself, enameled of California, and of San Francisco in particular, has told his manager, Selby C. Oppenheimer that he finds it possible to sing at his very best in this city, and that the notable concert of last week will be more than repeated is assured. He has promised many songs, arias and compositions on Monday night that he did not sing last week, and will also include many of those delightful favorites which evoked such storms of enthusiasm last Sunday. That the Auditorium will be crowded should be self-evident.

That Chaliapin is an extraordinary vocal artist is verified by the unanimously enthusiastic opinion expressed after his recital last week. Never in the history of concert-giving in the west has an artist received more universal acclaim. It has been said before that the city became excited over the appearances of singers and instrumentalists; but in this case, such excitement seems just a bit more apparent. From the moment Chaliapin appears upon the stage, until the conclusion of his final song, he holds his audience completely in the palm of his hands, and inspires thrill after thrill by his remarkable interpretations. A critical analysis of his superb work, as given at the San Francisco press reveal a consensus of opinion that has rarely been bestowed upon a singer here, and proves at once the exalted position of the artist in the world today.

Max Rabinowitch, the renowned pianist from Russia, who established a definite success last Sunday, will again serve as assisting artist and accompanist for Chaliapin, and will proclaim. It has been said before that the Eugen Onegin paraphrase, Balakirev's The Lark and a work by Borodine. As before Chaliapin will announce his songs by number from the platform, the audience referring to books of words and English translation of all songs which will be distributed free to them.

The ticket sale continues at Sherman, Clay & Co.'s in San Francisco today and all day Monday until five-thirty, after that four windows at the Auditorium will be opened to take care of the last minute throngs.

GRAVEURE CLASSES FILLING

San Francisco's special adaptability as a convention city was definitely fixed when the Democrats left here loud in their praises of the hospitality accorded them, of the climate encountered by them and by the special fitness of the city in many ways to house big gatherings. Now comes another phase of the unique position San Francisco holds among the country's cities, and this time it is as the ideal place to hold the most important music classes ever undertaken in the United States. From all corners of the country will come the foremost singers, teachers, artists and students to spend a part of their summer around the bay studying with the peerless baritone, Louis Graveure, who has chosen this city, above all others to conduct a series of Master Vocal Classes. In choosing San Francisco Graveure measured well the distance from the center of population, and determined that even considering the long distance many of his pupils would have to travel, the advantage of study in the west would more than compensate for the time lost in making the journey. The Graveure classes will not alone be one of the greatest advertising benefits ever accorded San Francisco, but will give rare opportunity to California students to study with the famous master, right at home. Graveure, whose classes will be under the management of Selby C. Oppenheimer, will have his activities on Monday, July 16th, and remain here for five weeks. Master pupils as well as Auditors will be accepted, the details of arrangement being available by application to Oppenheimer at his office in the Foxcroft Building, 68 Post Street.

QUESTION COLUMN

Edited By Karl Ruckle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Has Stransky resigned as conductor of the New York Philharmonic Orchestra, and if so, has his successor been chosen?—L. N.

Stransky has resigned as conductor of the New York Philharmonic Orchestra in order to take charge of the newly-organized State Symphony Orchestra. Two men have been chosen to succeed him, both Dutchmen—Willem van Hoogstraten, to conduct the first half-season, and Mengelberg, who was a guest conductor last year, to conduct the second half-season.

2. How much money is spent in the United States on musical education?—C. F.

Last year \$6,546,750.00 was spent. Prof. Farnsworth of Columbia University is the authority for these figures.

3. Who wrote the new opera "Mona Lisa"?—P. B. Max Schillings.

4. What was the date and place of Maud Powell's death?—H. S.

January 8, 1920, Uniontown, Pa.

5. What does Halling mean?—T. E. O.
The Halling is the most characteristic dance of the Norwegians. It is of the character of a country dance. For a description of it, see Grove's dictionary.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

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SAN JOSE, May 22, 1923

The First California De Molay band, under the capable leadership of Edward Towner, gave a brilliant concert in the Morris Dailey auditorium of the State Teachers' College on the evening of May 10. The program was a pleasant intermingling of classical numbers, with several light fantastic musical novelties as well as a collection of old southern melodies. George Eardley, one of the cast in My Word, Matilda!, the senior play of the State Teachers' College, gave a vocal number, as did also Miss Elizabeth Cameron and her French Maid Chorus, also a part of My Word, Matilda. Ed Moore sang A Perfect Day with an accompaniment by the band, followed by two violin solos by Conley Plummer. D. T. Hakin played two original compositions for the pianoforte, A Russian Dance and An Old Love Song, which were well received.

The selections played by the band, ranging in variety from William Tell to such homely and time-honored numbers as Dixie and Old Black Joe, were well interpreted, showing that they are one of the finest musical organizations of its character in the State. These boys have played in many places, the most notable, perhaps, being at the Shrine convention last year in San Francisco, where they received a wonderful ovation.

Edward Towner, the band's leader and conductor, organized the band in January of 1922. Mr. Towner attended a meeting of the San Jose chapter of the Order of De Molay and suggested starting a band. Twenty-five boys showed up. Five of them had played instruments before, but only two of them had played in bands. At this first meeting, five were trying to play snare drum, two attempted to play the mysteries of the bass drum, and about six saxophone players. The rest of the sections had one or two boys in them. At the next practice the sections were better balanced, new boys had come in joining the weak sections and several of the drummers and saxophonists had changed instruments. New members kept coming in until the band's membership reached fifty. They improved steadily due to hard practice and the untiring work of Edward Towner. They are contemplating a concert tour of the United States this summer.

Mischa Ve Olin, the famous Russian violinist, who has deserted the concert stage for a brief tour on the Orpheum circuit, is delighting audiences at the American Theatre for four days this week. W. J. Beatty, who is very active in promoting better music for motion picture houses, never misses an opportunity in bringing artists to his theatre. Learning that Mr. Olin had this week free, he at once took advantage of the opportunity. Mr. Olin is heard in Schubert's Serenade and Kreisler's Tambourin Chinois, accompanied by the Knabe-Ampico. His third number is Zigeunerweisen (Gypsy Airs) by Sarasate, accompanied by Beatty's American Symphony Orchestra. For recall Mr. Olin is playing his own arrangement of My Old Kentucky Home, unaccompanied, a most charming number.

Born in Russia, Mr. Olin was educated in Germany, graduating from the Berlin Conservatory at the age of fourteen, at which time he appeared with the Philharmonic Orchestra in Berlin, with Otto Nikish, director. After a few months spent in England he returned to the Royal Academy of Music to compete in the Mendelssohn Concours, and succeeded in winning first prize. Mr. Olin, who is now a citizen of the United States and saw service in the World War, has shortly returned from fresh triumphs in South America where he has been touring for the past two years. Shortly before his engagement in the vaudeville circuit he was heard in two recitals in Carnegie Hall, New York, also playing in Philadelphia, Boston and Chicago.

Wm. Edward Johnson, baritone, sang a group of songs appropriate for Mother's Day for the Soroptimists at their weekly luncheon Monday, May 14th, at Hotel Oakland. Mrs. Gertrude Ross was the accompanist.

Eather Houk Allen, contralto, and Samuel Savannah, violinist, assisted by Warren D. Allen, pianist, gave a very fine program at Castilleja School, Palo Alto, Sunday, May 6th, when the following numbers were given: (a) On Wings of Song (Mendelssohn-Achorn), (b) Slavonic Dance, No. 2 in E minor (Dvorak), Mr. Savannah; (c) Faith in Spring (Schubert), (d) Nur Wer die Schnuscht Kennt (Tschakowsky), (e) My Love Is Like the Lilac Tree (Brahms), Mrs. Allen; Suite in D minor, op. 44 Allegro risoluto, Canconetta con variazioni, Rondo a la russe (Edouard Schuett), Mr. Savannah; (a) The Sea (Grant Schaefel), (b) Fairy Went a-Marketing (Arthur Goodhart), (c) My Heart at Thy Sweet Voice (Samson et Delilah) (Saint-Saens), Mrs. Allen.

Marian Ives, who has been associated in San Jose for the past several years with different musical courses for concert managers, is making preparations for promotion of the newly organized San Jose Music Association headed by Dr. Charles M. Richards. This association is inaugurated for the purpose of bringing internationally famed artists to our community.

A very unusual recital was that given at the College of the Pacific Tuesday, May 15, when the A Cappella Choir of the college, under the direction of Charles M. Dennis, gave the sixth annual concert. The program,

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both educational and entertaining, was given a splendid performance.

The A Cappella Choir is, perhaps, the only organization of its kind on the Pacific Coast. The piano is not used even in rehearsals and the result is a form of pure choral work that is ravishing in its effect. In tone quality, balance of parts, delicacy of shading and nuance, the Choir aims at the highest possible standards and the charm of the selections performed add further to the enjoyment of its program.

The program Tuesday evening opened with four Palestina sacred numbers, in which the Choir did its finest work. Four Russian choral numbers were next, the performance of which further established the reputation the Choir has achieved for adequate performance of this singularly expressive type of music. Four charming folk-songs followed which were thoroughly enjoyed by the audience. Det's O Holy Lord, a Negro spiritual and Come, Dorothy, Come, a Swabian Folk Song, making strongest appeal. These numbers, full of remote modulations, demanding much in expressiveness, proved thoroughly the musicianship of the Choir.

Agnes Ward, violinist of the class of 1923, gave an excellent performance of two brilliant numbers, ably accompanied by Jules F. Moullet.

Warren D. Allen, University Organist, Memorial Church, Stanford University, will be heard in an interesting program Sunday afternoon, May 27, at 4 o'clock Mr. Allen's numbers will include The Pilgrim's Progress (Part 5) Pilgrim's Journey to the Palace Beautiful

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Ernest Austin); In Springtime (Ralph Kinder); Adorn Thyself With Gladness, O My Soul (Bach); Choral in a minor (Cesar Franck). Tuesday, May 29, at 4:15 Mr. Allen will play: Choral-Improvisation on "Dear, My God, on the River Volga (arranged for organ by Clarence Eddy); Canon in D minor (Schumann); Cradle Song (Franz Schubert 1797-1828); Fantaisie symphonique (Nosselter G. Cole). Thursday, May 31, at 4:15: Funeral March on the Death of a Hero (from the Sonata, op. 26 Beethoven); Song of Sorrow (Gordon B. Nevins); Epic Ode (Ralph H. Bellaire) Dreams (Traume) (Richard Wagner); Stately Procession (Eric Delamarter).

The program on Sunday, June 3, will be presented by the A Cappella Choir of the College of the Pacific, directed by Charles M. Dennis.

The second annual concert of the San Jose high school orchestra and band was given Friday evening, May 18, in the high school auditorium. With the exception of two vocal solos by Ed Ferguson, the entire program was given by high school students under the leadership of George T. Matthews, musical director. In the first numbers when the band and the first and second orchestras were combined, there were seventy-five youthful musicians on the stage. Their instrumentation included all the symphony instruments, with flute, oboe, bassoon, French horns, clarinets, trumpets, trombones, euphonium, drums and all the strings. There were thirty violins in all, beside violas, cellos, three string basses. The band has also full instrumentation. The program was given by the first and second orchestras, the band, the military brass band, several selections being played by the symphony orchestra alone, also numbers by the boys' glee club. Great credit is due Mr. Matthews for the range of selections and their excellent rendition. The program was the following: (a) March The Cup Winner (Tocaten), (b) Selection "Annuhauer" (Wagner), First and Second H. S. Orchestras; Duet Serenade (Tid) Marie Straight, Flute, Emil Jodenschatz, French horn, G. T. Matthews at the piano; Overture, Merry Wives of Windsor, (Nicolaï) First Orchestra, Tenor Solo, (a) Kashmir Song (Woodford-Inden), (b) I Love a Little Cottage (O'Hara) Ed. Ferguson, Mrs. Muriel Berry at the piano; Characteristic Dance Moon Madrigal (Willeby) First Orchestra; Overture, The Bridal Rose (Lavalie); Patrol, Knights of Old (Kiefer) High School Band; Songs—(a) Break, Break, Break (Fearis), (b) My Mammy's Voice (Loomis) High School Boys' Glee Club, Miss Cleo Parmalee, director; (a) Fantasia, Marianna (Wallace), (b) March, The Few Colonial (R. B. Hall), (c) Star Spangled Banner, High School Band, Mr. Ferguson sang Mary (Richardson) for recall. The Glee Club responded with an extra number, an amusing parody, Just a Song at Midnight, which cleverly rendered Meows.

The final featuring the blind piano student, Manuel Alvernaz, given at The Institute of Music last Thursday evening proved to be one of the most interesting held at this school for many weeks. A large crowd assembled in the Institute parlors, and interest was at a high pitch throughout.

Preceding young Manuel's playing three other primary students performed. They were Donald Kapp, Genevieve Kapp, and Jack Rappaport. After they had finished Le Roy V. Brant, the director of the Institute and the teacher of Alvernaz, explained the Braille notation, and later passed around samples of the books and their sheets. Questions were freely asked, and answered, concerning the Braille and also concerning the blind boy's work. After the recital many of those present came forward and talked with the twelve-year-old. It was announced that it was exactly one year since he had taken his first music lesson from Mr. Brant, having at that time no previous knowledge of either music or Braille. The boy plans to become a concert pianist, and judging from the style of his playing he will be able to do so. Following is his program: Water Lily (Ducelle), Donald Kapp; Folk Song (Martin), Jack Rappaport; Pastorale (Burgmuller), Genevieve Kelly; explanation of the Braille notation—In the Balloon (Schytte), The Swing (Stamaty), The Orchestra (Concone), The Soldier's March (Concone), Fantasy (Mozart), Invention (Bach), Manuel Alvernaz; Exhibition of the Braille Material; By the Spring (Gurlitt), Northern Winds (Gurlitt), Grandfather's Birthday (Gurlitt), Lumber Song (Gurlitt), Sunshine Morning (Gurlitt), Lumber Song (Gurlitt), Manuel Alvernaz.

Chester Herold, tenor, was one of the featured soloists at a Sunday morning radio church service broadcasted on a San Francisco station, May 20. His numbers included Be Merciful Unto Me, O God (W. Berwald), O

House of Jacob (Benedict), How Beautiful Upon the Mountains (Harker). Miss Gladys Salisbury played the organ accompaniments.

Grover T. Bacon, resident manager of Kohler & Chase, gave a recital Monday afternoon, May 21, to the piano pupils of Miss Alma Williams of the State Teachers' College, playing several groups of numbers on the Knabe-Ampico that these young students were studying. This is the third time Miss Williams has taken her classes to hear Ampico programs, it having proven so very instructive.

Mrs. Miles A. Dresselke, Miss Reynolds and Ed. Ferguson gave a program of vocal numbers for the Neighbors of Woodcraft last week at Elks' hall during their convention.

The Holy City, by Alfred Gaul, was given two performances at Trinity Church Sunday, May 20 and Monday, May 21. A large choir was assembled under the direction of LeRoy V. Brant, director of the Institute of Music of San Jose, who is organist and choirmaster at Trinity Church. The soloists for the occasion were Miss Lulu Pieper, soprano; Mrs. Sanford Bacon, contralto; Roy Thompson, tenor, and Frank Tower, baritone. Mrs. LeRoy V. Brant, singing teacher at the Institute, assisted her husband in the directing of the choir.

The production was highly artistic in finish, and unusual in some respects. The tremendous chorus for a double choir which is usually omitted was performed with fine effect. Particularly good were the three fugue choruses, of which the one just mentioned is perhaps the best. Last, the Cherubic Host, for female quartette and chorus and baritone obligato was also excellently done. All the choruses were up to a high standard of merit, and showed a large amount of careful work and training on the part of the director.

Mrs. Lester Cowger, soprano, artist pupil of William Edward Johnson, assisted by William Riley Smith, organist, and Mrs. Percy Pogson, accompanist, gave a recital at the Christian church on the evening of Tuesday, May 15. The selections given by Mrs. Cowger were admirably suited to her rich and sympathetic voice and were well diversified and colorful. Mrs. Pogson's accompanying was very fine. Mrs. Pogson, who has made her home in Melbourne, Australia, for the past thirteen years, will be remembered as Miss Ida Sedgwick, who was very active in local musical circles. William Riley Smith of the College of the Pacific and organist of First Church of Christ Scientist, San Jose, gave three beautiful organ numbers played with splendid technique and expression. For a recall number to her last group, Mrs. Cowger delighted the audience with Way Down Upon the Swanee River. The program as presented: (a) My Sweet Repose (Schubert), (b) Who is Sylvia (Schubert), (c) Spring Faith (Ries), (d) Brilliant Butterfly (Campra), Mrs. Cowger; Waltz Song (from Romeo et Juliette) (Gounod), Mrs. Cowger; (a) Fugue on Saint Anne's Hymn (J. S. Bach), (b) The Grandmother (Gordon B. Nevins), (c) March Heroique (C. Saint-Saens), Wm. Riley Smith; (a) The Wounded Birch (Gretchanow), (b) Cradle Song (Gretchanow), (c) Thou Bilow Harvest Field (Rachmaninow), Mrs. Cowger; (a) Tally Ho! (Franco Leon), (b) Daddy's Sweetheart (Liza Lehmann), (c) The House that Jack Built (Sidney Homer), (d) Smile Through Your Tears (Bernard Hamble), Mrs. Cowger.

An Hour of Music, given by a group of Castilleja pupils, Palo Alto, April 22, was a very enjoyable affair, those appearing on the well arranged program showing excellent instruction. The program as presented was: March (Schumann), Nancy Schoenwald; Boat Song (Heller), Margaret Kirkup; Wood Nymph's Harp (Rea), Ruth Woolsey; Bay Breeze (Concone), Winnifred Hickey; The Book (Karganoff) Lois Wild; (a) Minuet (Beethoven), (b) Hide and Seek (Schytte) Samuel Smith; (a) May, Dear May (Schumann), (b) Gypsy Boy (Schytte), Harold Smith; (a) Minuet (Bach), (b) Scherzattino (Goodrich), Elizabeth Erlin; Gobbling (Wright), Ruth Woolsey; Ghost Story (Gurlitt), Dorothy Houston; (a) Jack in the Pulpit (Wright), (b) Sleep Song (Wright), Betty Olsen; The Night Wind (Dutton), Edith Tough; Child Falling Asleep (Schumann), Nini Jago; Birding (Grieg), Anna Taylor; The Pipers (Gounod), Marjorie Morrison; (a) Serenade (Olsen), (b) Tarantelle (Heller), Constance Morse; (a) Spring Mood (Haydn), (b) From the Long Ago (Dutton), Elizabeth Nourse.

The Trinity Boys' Choir was augmented by the admission of thirteen choristers on Whitsunday, bringing the number of boys in this organization now up to 28.

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Trinity Church is one of the few churches in the State which has a boys' choir, and although the director does not endeavor to do without female voices, the boys' department is a novel but artistic addition to the resources of the choir. The boys have been trained under Le Roy V. Brant, director of The Institute of Music of San Jose, organist and choirmaster at Trinity Church. The new choristers sang the celebrated hymn Rejoice, Ye Pure in Heart, as an offertory number the day of their admittance.

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Mischa Levitzki *and the Ampico*

Mischa Levitzki Writes A Letter To San Francisco

April 11, 1923.

To San Francisco: "It has been a privilege to play for you this season. Your reception at all three of my appearances is a delightful memory, and I am looking forward to my return appearance here, which I hope will be in the near future. In the meantime, however, I feel that, thanks to the Ampico, I play to a great many of you, all but in person. The influence of this wonderful instrument in the home is inestimable. I have heard and compared all of the reproducing pianos, and to me the supremacy of the Ampico is unquestionable. The selection of the right reproducing piano should not be entered into lightly. It is too important. It is just as important for you as for the artist, and should only be made after careful comparison."

Mischa Levitzki

COMPARE

THE suggestion of Levitzki that you compare all reproducing instruments comes with unusual authority from a great artist who followed exactly that same course himself. In the end he was forced by strong conviction to turn his back on the reproducing device installed in his favorite concert piano—a most courageous step. He, with Rachmaninoff and several other great masters who followed the same course, have paid the highest tribute to the Ampico, and furnish testimony too eloquent to be ignored.

The Ampico is placed at your disposal, just as it was for Levitzki and Rachmaninoff—for any comparison you may choose to make. Then follow your own judgment as did Levitzki, Rachmaninoff, Godowsky, Moiseiwitsch, Dohnanyi, Schnabel, Rubinstein, Samaroﬀ, Leginska, Bloomfield-Zeissler, Ornstein, Mirovitch, Nyiregyhazi, Maier, Pattison, La Forge, Farrar, Kreisler and scores of their fellow artists.

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June 11th to July 21st

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July 2nd to August 11th



THE ONLY GIRL AT THE RIVOLI

By Alfred Metzger

In selecting the musical comedy *The Only Girl* for presentation the Hartman Steindorff Comic Opera Co. made no mistake, for this exceptionally funny and melodious entertainment is charged with interest and situations that are cleverly created and exceptionally well presented. It is one of those up-to-date musical plays that combine novel situations with music of a light but classy order and contains a series of surprises and interesting situations. Ferris Hartman is taking care of a juvenile part and doing it in a manner to delight those who rejoice in the combination of humor and sympathetic love scenes. In Mr. Hartman there is graphically demonstrated the age-old adage—once an artist always an artist—and the histrionic ability of Ferris Hartman simply can not be surpassed.

John Van as Corksy combines an ever increasingly pleasing tenor voice with also constantly improving histrionic ability. He is thoroughly at ease in the part. Paul Hartman as "Fresh" adds to the breezy atmosphere of the performance. Robert Carlson as "Bunkie" has ample opportunity to reveal his fine, ringing voice and his conscientious submergence into the role. George Kunkel as the valet has a minor role which he essays with all the seriousness at his command. One of the bright spots of the performance is Myrtle Dingwall whose exceptionally beautiful voice is heard on various occasions and whose convincing histrionic act is one of the delights of the performance. Miss Dingwall has conquered for herself a lasting place in the affections of the public.

Rene Lowrie as "Birdie" looks charming and acts convincingly. Dixie Blair as Margaret is one of the high lights of the performance, obtaining every ounce of effect from the comic situations and acting with a thoroughness testifying to her natural adaptability. Violet Maye as Jane adds to the general pulchritude of the cast and sings with pleasing voice. Muggins Davies in the role of "Patsy" is

as irresistible as usual enacting her part with convincing naturalness and bubbling good humor. Elfrieda Steindorff sings a number of arias with increasing taste and Lillian Leonard as Ruby adds charm to the ensemble. Chorus and orchestra as usual complete the musical balance.

The San Francisco Music Teachers' Association will hold its regular monthly meeting on Tuesday evening, May 29th, at 3107 Washington street. The program will be interesting as it will be impromptu, members being asked to come prepared to contribute to the evening's entertainment.

Erwin V. Holton, tenor, will be soloist for the McNeil Club of Sacramento, of which Percy A. R. Dow is the director, next Tuesday evening, May 29th. He will sing two groups of songs and one solo number with the chorus. No doubt he will meet with his usual artistic success.

Atha Hillback, soprano, will be soloist at the Hotel Whitcomb Sunday evening concert, tomorrow. She will sing three groups of songs including: Shepherd! Thy Demeanour Vary (Brown), The Lass With the Delicate Air (Arne), Three Songs From Eiland (Flietz), Il Baccio (Arditi). Eugenia will play a violin solo, Sicilienne et Rigaudon (Francoeur-Kreisler). The orchestra is under the direction of Stanislas Bem.

ATTENTION MUSIC STUDENTS!—There are a number of students with exceptional talent who have no opportunity to obtain the necessary training to utilize such talents. Participation in the Pacific Coast Musical Review's monster subscription contest will not only enable such students to secure the necessary funds for their lessons, but will give them a chance to start a career. This paper will furnish the teacher and the public with obtain engagements. For particulars address Subscription Contest Editor, Pacific Coast Musical Review, 801 Kohler & Chase Building, San Francisco.

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(Die Zeit, Berlin)

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VLADIMIR SHAVITCH

conducting the Berlin Philharmonic, Berlin Symphony, Dresden Philharmonic and Leipzig Symphony Orchestra is enthusiastically acclaimed by public and by press.

BERLIN

Il. Z. am Mittag, March 10th, 1923.

Vladimir Shavitch, once as a pianist a Promise, now as conductor a Fulfillment! Shavitch is one of the Elect. In the Tschaiakowsky's Pathétique he made the orchestra vibrate with an emotion and power of expression that are seldom met with.

Berliner Tageblatt, Febr. 24th, 1923.

Before an enthusiastic audience Vladimir Shavitch conducted the Philharmonic Orchestra in Beethoven-Saal. The all-Russian program included the Schecherezade of Rimsky-Korsakoff and the Fourth Symphony of Tschaiakowsky; both receiving a noteworthy performance, the latter being imbued with genuine Slavic spirit.

The orchestra willingly followed its noble and temperamental conductor.

Berliner Boersen Ztg, March 9th, 1923.

To the considerable number of highly-gifted Slavic conductors who appeared here as guests in the last few years also belongs Vladimir Shavitch, who, however, seems to me to be one of the Foremost among them, as with an artist's soul, entirely given to the spontaneous inspiration of the moment, he combines a mentality, which betrays exact German classical education. Therefore the Overture "Romeo and Julia" though given with deeply felt emotion still retained clarity and sharp definiteness without ever losing the structural outline, and also in the accompaniment of the B flat minor concerto one constantly felt the purposeful and authoritative leader.

Deutsche Tageszeitg., Berl., March 1st, 1923.

Shavitch leads the orchestra with taste and assured mastery.

Die Zeit, Berlin, March 10th, 1923.

Shavitch proved himself to be a conductor of Rank.

Allg. Musik Ztg., Berlin, March 9th, 1923.

Vladimir Shavitch at the head of the Berlin Symphony Orchestra gave us a performance of the Tschaiakowsky B minor Symphony that was well forth hearing. It was a pleasure to watch with what naturalness and simplicity the young conductor imposed his will upon the orchestra. And what he imposed was right: elastic and full of life the rhythm, the tempi authoritatively correct, and strikingly obvious his sensitiveness for the charm of orchestral coloring.

Berliner Boersen Courier, Febr. 11th, 1923.

Shavitch conducted throughout with understanding and elan. He also has grace and stage presence, and in him we encountered a personality worth meeting.

Signale, Berlin, March 7th, 1923.

Emotionally felt to the last degree, inspired through a strong natural musical instinct conducted by sparing, but significant gestures, the Overture "Romeo and Julia" was a genuine "pièce de résistance" of this young master. Also in the stimulating accompaniment and the counterpart of the concerto the young conductor was inspiring. Tina Lerner was the soloist and was able to prove her art to the full.

DRESDEN

Dresd. Neueste Nachr., Febr. 14th, 1923.

Vladimir Shavitch, in a concert with the Philharmonic Orchestra, conducted a purely Russian program of which Tschaiakowsky Fourth Symphony and the Schecherezade by Rimsky-Korsakoff were the prominent parts. Both these works presented by our conductors in a somewhat more "sophisticated" manner, sounded more impressive and genuine than ever in Shavitch's spontaneous, inspired interpretation. At the end of the program there was a veritable storm of applause. The soloist, Fraumaria, sang two brilliantly orchestrated songs by Rachmaninoff and Balakireff, with her usual effectiveness.

Dresdener Nachrichten, Febr. 12th, 1923.

At the concert of the Philharmonic Orchestra Vladimir Shavitch conducted a program that was remarkable for its conciseness: Tschaiakowsky, Rachmaninoff, Balakireff, Rimsky-Korsakoff. The F minor Symphony rose to the full splendor of its peculiarity. The strongly impressive motive of Fate appeared like a rock of bronze in its rhythmic accuracy, that characterizes the whole first part. A spirited inspiration pervaded the whole, powerful climaxes were reached on a large scale prepared by the ingenious hand of the conductor. In the Andantino Shavitch allowed the different groups of instruments to revel in the most glorious shades of coloring and the melodic finesse of this movement dawned upon us in delightfully soft beauty.

The conductor was rewarded with tumultuous applause and had his army of musicians share his well-earned honors.

Sachs. Volkstz., Dresd., Febr. 10th, 1923.

The conductor, a thorough musician of deep emotional power, who stands above his task, scored a merited success.

LEIPZIG

Leipz. Neueste Nachr., March 8th, 1923.

An unusually gifted conductor was introduced to us in the person of Vladimir Shavitch who conducted the Leipzig Symphony Orchestra. He possesses clear, decisive mastery of the baton, remarkable technic and perfect command of the score.

Neue Leipziger Zeitung, March 5th, 1923.

In the Conservatorium-Saal we heard an all-Tschaiakowsky program by the Leipzig Symphony Orchestra under Vladimir Shavitch. Shavitch has remarkable conducting ability, masters his scores and has the rare gift of suggestive power over the orchestra.

WEEKLY LOS ANGELES MUSICAL REVIEW

SHERMAN DANBY, REPRESENTATIVE AND CORRESPONDENT

Assisted by Miss Lloyd Dana and Miss Mildred Alexander, Los Angeles; Miss Penelope Newkirk; Hollywood; Mrs. Helen Wood, Pasadena.

LOS ANGELES OFFICE: SUITE 447 DOUGLAS BUILDING, 257 SO. SPRING STREET, TELEPHONE 820-302

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

| LOS ANGELES MUSICAL CALENDAR | |
|---|--|
| Monday, May 28 | Calmon Luboviski, assisted by May McDonald |
| Tuesday, May 29 | Hope—Recital—Ebell Auditorium |
| Los Angeles Conservatory Recital— | Kramer Studios |
| Fanny Warren, Musical and Comedy | |
| Headings— | Gamut Club |
| Los Angeles Conservatory, Recital (Mrs. Thomas, | |
| Pianiste— | Kramer Studios |
| Wednesday, May 30 | |
| Angelo Minstrels, John Smallman directing— | Gamut Club |
| Constance Halford, Memorial Services— | |
| 2:30 p. m.— | Forest Lawn |
| Thursday, May 31 | |
| Angelo Minstrels, John Smallman directing— | Gamut Club |
| Carl Branson's pupils, Lucy Metz Allen in | |
| Recital— | Symphony Hall |
| Los Angeles Conservatory Recital— | Highland Park |
| Sunday, June 3 | |
| Hose Panselle—Benefit Concert for Bowl— | |
| 3 p. m.— | Hollywood Bowl |

Los Angeles, May 21, 1923.
Officially adopting the slogan—"Music for all and all for Music"—Music Week was ushered in Los Angeles on Saturday night with a dazzling pageant of flower bedecked floats, marching chorists, bands and the combined efforts of 10,000 or more musicians and others connected indirectly with music to make of Music Week something permanent in its cultural effect. The civic spirit was reflected in this parade, and during the week a thousand concerts were given in every available auditorium in the city. Great credit must be given the artists who so generously donated their services for the encouragement of the better understanding of music.

Practically all the musical clubs and allied organizations of Los Angeles and surrounding communities were represented in this mammoth pageant staged on Broadway, and mention must be made of the Hollywood community chorus float which won the cash prize of \$200. Other prize winners were the Los Angeles Times and the Western Union. Winning cups were the American Legion Band, the Los Angeles College Band, Jannistan Groto Industrial Band, the Junior Band and the City Play Ground Department. Of the business floats the cup winners were the Fitzgerald Music Company, Music Trades Association, Barnes Music Company. Of the industrial floats the employees of the three offices of the Southern California Edison Company of Pasadena, Lancaster and Los Angeles won cups. The marching organizations, the camp fire girls won the cup and of the civic organizations the Anaheim and Alhambra Chambers of Commerce won the deserved honors. All of which goes to show that the spirit of music is working a leaven for the entire civic structure.

One of the most important events in its ultimate good for Los Angeles was the banquet given at the Hollywood Woman's Club, by the Hollywood Chamber of Commerce to which probably about 300 "picked" people were invited. Its purpose was to further guarantee the success of the summer Bowl concerts, and Mrs. J. J. Carter, that remarkable dynamic personality was the guiding spirit who with her co-workers made the Hollywood Woman's Club the center of the week.

Among the speakers who were heart, soul and purse for the success of the Bowl were Dr. Wilson Martin, who likened these people who were so vitally interested in this great civic movement to Argonauts. Ben Pearson, the executive chairman of Music Week spoke on the effect of music which, in cementing the nations together, would develop a national conscience. Alexander Stewart was another speaker who had something to say and said it well. Other prominent business men who spoke were J. T. Fitzgerald at whose appearance the banqueters burst into song, singing "For He is a Jolly Good Fellow." The University of Southern California was represented by J. Baldwin Woods on the faculty, who assisted in Mrs. Carter's cooperation of the entire school force. L. E. Behymer, the impresario, addressed the gathering and gave us a picture of his boyhood and Los Angeles thirty years ago and told us of dreams come true.

Among the women who spoke were Mrs. Mead, president of the Ebell Club, Carrie Jacobs Bond, the composer, and Mrs. Chauncey Clark who as a community are greatly indebted to, for her generous spirit in selling the large tract of land which is now the Hollywood Bowl for a sum of about one-fifth of its realty valuation. The guest of honor was the noted conductor, Emil Oberhofer, who has been made the musical conductor for the summer concert season. He spoke a few words in appreciation. His fine personality, coupled with the fact that he made the Minneapolis Symphony nationally famous, will assure music success to the Bowl. With Mrs. Carter, Mr. Blanchard, and her co-workers, to work for the financial success, there is not a doubt in any one's mind but that the Bowl will be a permanent thing in Hollywood.

A program of unusual interest given during Music Week was that sponsored by the American Optimists and the MacDowell Club of allied arts. The artists appearing on this program were Henri de Buscher and Emilie Ferir, noted Symphony Orchestra men, and Blanche Rogers-Lott, pianiste, who has worked unceasingly in behalf of music and who together with May

Fitzgerald's for the Advancement of Music

Godowsky --- The Master

Leopold Godowsky, one of the greatest pianists of today, has just returned from a most successful tour of the Orient. The history of the achievements of this master of the pianoforte is one closely connected with the great instrument he has chosen to aid his interpretations, the

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LOS ANGELES



MacDonald Hope, have been responsible for the unusually fine Chamber Music programs given in Los Angeles.

Grace Wood Jess, singer of folk songs appeared on this program, also Raymond McPeethers, accompanist, Jay Plowe, flutist and Charles Wakefield Cadman, the composer, and Emilie Cole, the soprano; follows the interesting program: Ensemble Moderne—Suite by Arthur Poote—Allemande, Rigaudon; Jay Plowe and May MacDonald Hope—Poeme for flute and piano by Charles T. Griffes; Ensemble Moderne—The Bagpipe, tone poem by Charles Martin Loeffler; Grace Wood Jess—American Folk Songs—Of the Kentucky Mountains—Six Kings' Daughters, The Nightingale, An Old Maid's Song, arranged by Howard Brockway; Of the Plantation—Swing Low, Sweet Chariot, arranged by Harry Burleigh; Run, Mary, Run, arranged by David Gulon; Charles Wakefield Cadman and Emily Cole; Three Songs, Composer at the Piano—I Saw Thee First When the Cherries Bloomed (From "Sayonara" Cycle), How Like a Troubadour (First Los Angeles performance), Calling to Thee, Piano Excerpts from the Composer's Omar Khayyam Suite, The Caravan; Prayer from opera, The Witch of Salem, (first Los Angeles performance), Sheila's Song from opera, The Witch of Salem, (first Los Angeles performance).

Others who contributed during Music Week was Ilya Bronson, the cellist, whose generous spirit carried him far, and he offered not only his services, but to underwrite the sum of \$100 to insure towards the success of the Bowl. The Symphony Club, of which Mr. Bronson is a member, presented an interesting program on the evening of the 21st, and some of the numbers given were the Oberon overture (Weber) Hungarian march (Berlioz), first movement of the eighth Beethoven Symphony and the Phedre overture (Massenet).

As the grand finale of Music Week the grand open air free concert will be given at Exposition Park with Hugo Kirchhoff directing the Orpheus Quartet; Henry Schoenfeld conducting the Woman's Symphony and all the schools in Los Angeles will present programs.

Harry Ben Gronsky, ten year-old violinist, appeared in a recital given under the auspices of the boy's teacher, Gregor Cherniavsky and L. E. Behymer, the impresario, at the Auditorium on Friday evening. He played numbers from Schubert, Ries, Auer, Wieniawsky and Kreisler's Viennese popular song.

Lawrence M. Tibbett, young Los Angeles baritone returned last Saturday from his first winter in New York. Like all Californians, the West is in his blood, and he was glad of an opportunity to spend the summer on the Pacific Coast. He will be musical director for the Pacific Palisades Chautauqua Course at Santa Monica. Before leaving New York Mr. Tibbett, who coached one season with Frank La Forge, signed a contract with the Metropolitan Opera House, where he will sing secondary baritone roles next season. His entire vocal training was gained in Los Angeles under the late Joseph Dupuy and Basil Ruyssdael.

However I have no intention of descanting on the undoubtedly excellence of local voice production methods, or the fame of Frank La Forge as a musical coach, because Lawrence Tibbett himself seems to me to have always carried within him the seeds of a brilliant musical career. There are many singers who are not musicians. There are a few singers who are musicians first of all, to whom life comes as a sequence of musical

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PROGRAM FOR WEEK OF MAY 27

- (a) The Prince of Pilsen—Selection—Luders
- (b) Prael and Fensant—Overture—van Suppe
- (c) Macintosh Solo—Charles E. Calkins
- (d) Sympathetic Impressions
- Arranged by Mr. Elinor
- In conjunction with
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- hurricane of humor
- "SAFETY LAST"

sounds, whose own lives give them the key to phrasing and infections which others must learn mechanically from teachers. Great singing is only possible to born musicians who are fortunate enough to possess fine vocal instruments. Without voices of great power such musicians can often attain first rank. The Metropolitan Opera House has such a man in Scio, whose musical and dramatic sense—intelligence in the best sense of the word—enables him to outshine many a vocal giant. It is my belief that Lawrence Tibbett will become one of the great singer-musicians of our day, though, of course, this may not happen over night.

He talked very little to me of music, but a great deal of some ancient Chinese paintings he saw at the Metropolitan Museum, works which caught and presented the immense power of nature and he spoke enthusiastically of the Moscow Art Theatre productions because he found that the actors imagined fiercely, intensely, the characters they created, that they were encouraged to do this, allowing technique to grow naturally out of their impassioned imagination. Briefly, this young singer is far more concerned with life than with music—with life, the basis of music and of all the arts. Perhaps it is this attitude which makes of his singing something alive. Lawrence Tibbett couples great dramatic ability with his musicianship, a dual talent which will stand him in good stead at the "Met," and he possesses that which has brought many a less gifted singer through with flying colors—intelligence. That is the first and last quality you feel in the man.

Mr. Tibbett's first appearance in Los Angeles since his return from New York was at the Ebell Club on Monday afternoon, where he sang the parts of Sir Launfal and the Leper in the first production of Gertrude Ross, the famous composer's new composition, The Vision of Sir Launfal, a musical setting of Lowell's well-known poem. A reception was tendered Mr. Tibbett on Friday evening at the home of his sister, Mrs. Cyrus Grant, by Mrs. Cyrus Grant and Mrs. Lawrence M. Tibbett, which was attended by a representative gathering.

LLOYD DANA.

Charles Wakefield Cadman, assisted by Margaret Messer Morris, soprano, will appear in Bakersfield on Monday, May 28, when they will present two recitals. Mr. Cadman has finished some new compositions and will present some of them for the first time on these programs. This is the third season that Mr. Cadman and Margaret Messer Morris have appeared upon programs together as he finds her work most satisfactory and her interpretations of his songs charmingly original.

Leon Goldwasser presented his pupil, Laura Filer Griffing, in a violin recital at the Ebell Club, Tuesday

evening, May 22. The assisting artists were Mabel Cappell, soprano, and Mary Louise LeGrand, accompanist.

The Music Culture Club presented Mme. Marguerite d'Aleria, the Hungarian pianist in a program of classics and modern masterpieces, at the Kanst Art Gallery last Thursday evening, May 24. Mae Borsham Albers, soprano, assisted and Dr. Bruce Gordon Kingsley gave an interesting analysis on Schumann's "Carnival."

Miss Frieda Peycke gave a group of musically illustrated readings at the Philharmonic Auditorium on Saturday night on the program furnished by members of the Lyric Club. She gave four numbers and responded to two encores. The most popular were "Ballads of Mary Ann" and "Us Twins."

Calmon Lubovski, gifted violinist will give a recital the evening of May 28 at the Ebell Club. He will be assisted by May MacDonald Hope, pianiste and founder of the Los Angeles Trio. These two artists will play the Busoni Sonata in E minor and Mr. Lubovski will play the Bach Sonata in G minor for violin alone. On this occasion he will present two of his artist pupils on the same program, Lois Puditz, age 12, and Harry Zagon, age 15.



LAWRENCE M. TIBBETT
The Successful Young Los Angeles Baritone
Who Scored Artistic Successes Recently

Gail Mills Dimmitt, soprano, has returned from a six weeks' eastern tour, and while in Washington, D. C., sang for the D. A. R. Continental Congress.

Ruth Stevens Frost, of the Southwest College of Music, will appear in a program given at the Southwestern Music Hall, May 27, at 3 o'clock. She will play the sextette from Lucia, arranged by Letche-titzke and a Nocturne in G flat by Leyer-Helmund.

Gladys G. Hill, dramatic soprano, and talented pupil of Mme. Anna Ruzena Sprotte, has recently been engaged as soloist at the First Christian Church on Eleventh and Hope streets.

Sibley Pease, noted organist and secretary of the Southern California Chapter of the American Guild of Organists, announces that a convention will be held under the auspices of the Los Angeles chapter on June 25, 26, 27, and 28, to which all organist in California are invited. The Los Angeles chapter is anxious to know how many will avail themselves of this excellent opportunity to meet and hear other organists in California. It is believed that many will plan their vacations so as to attend the convention. The Los Angeles committee wishes to emphasize the fact that every organist in the state and from the entire country as well are cordially invited to attend. In order that all the convention details may be mailed, a prospectus is being prepared which can be secured by writing direct to Mr. Pease, 1027 North Bonnie Brae, Los Angeles.

Miss Pearl Witherbee, prima donna soprano, gave an interesting concert-recital at Symphony Hall last Friday evening. Miss Witherbee was assisted by Miss Lucille Stanton, violinist, and Anita Baller, pianiste. Among the outstanding numbers on the program which won special applause were Springs Awakening (Dudley Buck), Day is Done (Baife) and Le Pecheurs du Perles (Bizet).

Will Garroway, pianist of great dramatic ability is one of a group of talented artists who will appear on the Discovery Concerts featured at Grauman's. He will be heard in Moskowski's Waltz in E major, and The Wind.

Mme. Alma Stetzel will present her gifted pupil Georgia Stark, coloratura soprano, in a song recital to be given at the Ebell Club House, Tuesday evening, June 12. Miss Stark, who is only seventeen years old,

has made quite a local reputation for herself and Mme. Stetzel is planning to take her to New York to study with the famous diva, Marcella Sembrich.

John Smallman will direct the Oratorio Society in Haddys Ole to Music at the Hollywood Bowl on Sunday, May 27, at 3 o'clock. Mme. Anna Ruzena Sprotte, contralto; Melba Francis Barr, soprano; Clifford Lott, baritone and Arthur Hackett, tenor, will be the soloists.

Miabelle Everett presented her pupils in their annual recital given at the Ambassador Hotel on Sunday, May 20. The program was as follows:

Mah Lindy Lou (Strickland), The Shoogy-Shoo (May-hew), Ensemble; In Italy (Del Riego), Slave Song (Boyd), Miss Gladys Wetherby; Il mio bel feto (Marcello), Miss Freda Farris; The Lord is My Shepherd (Liddle), Miss Lula Lanterman; The Enchanted Glade (Barker), Miss Lanterman and Mr. Worth; Mattinata (Leccaavalo), Songs of Araby (Johns), O' D Plaid Shawl (Old Irish), Mr. Worth; Nult d'etoiles (Debussy) El Neige (Bemberg), Miss Margaret De Mers; Amarilli (Caccini); Chi vuol la zingarella (Paisiello); Seguidilla (Bizet), Miss Maude Shenberg; Cwicz of Rachad (Salter), Miss Leontine Redon; Still wie du nachts (Bergman), blinkt der thau (Rubinstein), Hindoo Slumber Song (Ware), Miss Marian Aaron; Voi che sapete (Mozart), My Heart's a Butterfly (Bochan), Miss Margaret Crist; Bird of the Wilderness (Horsman), Cargoes (Dobson), Morning Hymn (Henschel), Miss Farris; Don't Come In, Sir, Please (Scott), Danza (Chadwick), Miss De Mers; Ouvre tes yeux bleus (Massenet), Mandoline (Debussy) Carnival (Fourdrain), Miss Redon; The Last Song (Rogers), Miss Shenberg.

Miss Leontine Redon, Miss Maude Shenberg and Miss Margaret De Mers of the Miabelle Everett Studios are giving the song program before the French section of the Ebell Club on the morning of May 25, and Miss Freda Farris of the same studios gives the song program the evening of the same day with Miabelle Havens, elocutionist at the Hotel Stillwell.

GEORGE KRUGER AT THE SEQUOIA CLUB

One of the most interesting and successful concerts of this season was given under the direction of George Kruger at the Sequoia Club, Tuesday night, May 17. The people must have anticipated a treat because the attendance was such that every available space was occupied in the hall. Those who participated in the program were George Kruger with his four artist students, Edna Linkowski, Myrtle Gab'e, Norman Smith and Joseph Salvato, assisted by two young violinists, Helen Hughes and Emily Lees, artist students of Giuseppe Jollan, the distinguished violin teacher of this city.

The program began with the first movement of the C minor Concerto by Beethoven, which was played with fluent technique and intelligent understanding by Joseph Salvato. Then followed the A minor Grieg Concerto interpreted by George Kruger and accompanied by Myrtle Gab'e on the second piano. Long bursts of applause after each movement and even in the midst of the composition showed how powerfully Mr. Kruger impressed the hearts of the listeners with his playing.

After this Helen Hughes and Emily Lees rendered the double concerto by Bach in a soulful, finished way, ably accompanied by Mahel Sherburne West. Helen Hughes showed her wonderful feeling and temperament in her solo—the Ballade and Polonaise by Vieuxtemps. Edna Linkowski made a decided hit with a Scherzo by Mendelssohn and the E major Valse by Moszkowski. She has a splendid technique and a charming way of expressing herself on the piano. The program was closed by Norman Smith, the little wizard of the piano. He played the Rhapsodie d'Auvergne by Debussy and so strong was the applause that he was called to the platform again and again, until he responded with La Fieuse by Raff as an encore.

THE ZECH ORCHESTRA CONCERT

The Zech Orchestra of which William F. Zech is the energetic and capable director, gave the first concert of the season 1923 at California Hall, Polk and Turk streets, Tuesday evening, May 15th, before a crowded house. An unusually ambitious and high class program had been prepared and the young musicians constituting the orchestra proved to be thoroughly well trained and selected with an idea of combining enthusiastic and well equipped young instrumentalists into one body. The program contained such difficult and splendid works as Beethoven's Egmont Overture, Schubert's Unfinished Symphony, Dvorak's Two Slavonic Dances and Wagner's Mastersinger Overture. It was a program that would easily be apt to tax the resources of a professional orchestra and when we say that Mr. Zech obtained excellent results from this body of young musicians who played with ease of technical execution and truly remarkable judgment as to phrasing and attacks as well as intonation, we surely bestow a note of praise which is not only well deserved, but rarely justifiable in case of non-professional organizations.

Mrs. Edna Mae Stratton Nies, violinist, played the first number of Bruch's D minor violin concerto (No. 2) with exceptional skill. Overcoming almost unsurmountable technical difficulties with surprising ease and securing emotional effects of an exceptional order. She well merited the ovation accorded her. Miss Arline Elizabeth Lynch played the piano part with fine judgment and ensemble effect. Harry B. Tobey, cellist, distinguished himself by playing Wuers's Serenade with excellent tone, expression and musicianship. It was a concert of which the orchestra and Mr. Zech may indeed be proud.

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San Joaquin Valley Musical Review

Edited by LILIAN TURNER HAYS
1753 Van Ness Avenue, Fresno, Calif.
Telephone Fresno 7499

Fresno, May 21, 1923.

The third annual public school music festival will be held at the Fresno Auditorium on May 25th and 26th under the direction of Miss Inez Coffin, 1700 children of the city schools taking part. The program, which will be given in a later issue includes several compositions by Earl Towner, supervisor of music in the Fresno public schools and conductor of the Fresno Symphony Orchestra. Mr. Towner will conduct the orchestra of fifty pieces which will be made up of children selected from the various student orchestras of the city schools. Pasquale Santa Emma will conduct the band, also composed of students. The Fresno Boy Choir will sing under the directorship of Miss Coffin.

It is a hopeful thing for the future of music in this community that we have such a splendid music department in our public schools. Each year's Festival shows a marked development in the children's work and each year more enthusiasm is apparent on the part of the general public toward the Festival. Such participation of children in civic functions of this kind should be encouraged.

The United Scandinavian Singers gave a most interesting concert at the White Theatre in Fresno on the evening of May 17th. Most of the numbers were sung "a cappella." Without accompaniment—the chorus of thirty men under the direction of Axel Philstrom. Unity of effort and true musical appreciation were apparent throughout the concert. On the Sea by Dudley Buck was sung without accompaniment and the singers surely deserve especial commendation for this number. It reflects the soul of Scandinavian music, the love of the rugged shores, the still sea breeze and the long dark nights and short bright days. Konrad Anderson, baritone, has a big mellow voice and showed real artistry in his solos. Mrs. Romayne Hunkins of Fresno accompanied the singers and Mrs. Christine M. Hart, also of Fresno, gave two groups of songs.

Mendelssohn's oratorio, Elijah, was sung by the San Joaquin Valley Oratorio Society, and associated artists under the direction of Llewellyn B. Cain in Fresno April 28th. It was a memorable performance. The solo parts were taken by Mrs. Esther L. Ryer, soprano; Mrs. R. G. Retallick, soprano; Miss Zaruhl Elmiasian, soprano; Miss Minnie MacDonald of Selma, contralto; Robert Blume, tenor; L. B. Cain, baritone, and Ralph R. Wise of Visalia, baritone. Quoting Miss Isabel Morse in the Fresno Bee: "The oratorio was opened with a commanding, masterful solo by Llewellyn B. Cain. It was sung with authority, power and admirable tone quality. He has a beautiful voice of unusual carrying ability and the solos sung by him were notably well done. If one were to choose among them probably the aria, 'It is Enough,' would be the first in approval.

"The value of the organ and the accompaniment was apparent in the organ playing of Gladys Osgood. Her enjoyment of the composition was evident in her well marked rhythms. She was ably assisted by Mrs. Romayne Hunkins at the piano.

"The manner in which the chorus began its numbers was excellent. The method of attack was evidence of the worth of its training. The crescendos and diminuendos were made in the part of voice creditably. The listener felt the musical feeling back of the singing.

Mrs. Esther Ryer, soprano, sang a pleasing duet with Miss Marie MacDonald, and the aria, Hear Ye Israel, at the end of the oratorio with commendable sweetness of tone. . . . Robert A. Blume had three important arias. Mrs. R. G. Retallick did some very beautiful singing in the part of the widow. The distinguished solo for its dramatic strength coupled with a high class timbre shown in the solo with Llewellyn B. Cain which was one of the loveliest hits of the oratorio. In Ralph G. Wise, the community has a singer who promises much. His singing was characterized by a rich velvety quality of tone and his voice is well used. He had the largest number of solos and bore the test with honor. Miss Elmiasian sang the part of youth creditably. "A double chorus from Orsi did some effective singing in Lift Thine Eyes.

"Truly Fresno should be grateful to the federation for a presentation which is musically educative and equally as enjoyable to the singers themselves as to the listeners."

Last year the San Joaquin Valley Oratorio Society sang The Messiah in Fresno, Kingsburg, Orsi, Reedley and Exeter. There are 700 voices in the chorus made up of smaller choral units from the various valley towns. Mr. Cain is make a great contribution to the musical life of the San Joaquin Valley and his efforts should meet not only with appreciation but with co-operation from the music lovers of the community. Three years ago Mr. Cain directed the Music Festival given in connection with the Raisin Day activities in Fresno and since that time he has been training choruses at the various valley towns.

Next year's work of the Society is being outlined by Mr. Cain, and the representatives of the Church Federation under whose auspices it will be given. The programs will include Elijah, The Messiah, Stabat Mater, and a miscellaneous program to close the season.

The Fresno Male Chorus, which is directed by Mr. A. G. Wahlberg, has just closed its tenth season. The annual election took place on May 14th and the follow-

ing officers were elected: A. S. Perkins, president; Curtis W. Beall, vice-president; C. A. Shirreff, secretary; Bryant Ashton, treasurer; L. W. Everson, chairman of the music committee; Dr. R. P. Cockrill, chairman of the voice committee; Dr. Hal D. Draper, publicity director. These officers constitute a board of directors. Reports from various committees and officers showed the organization to be in good financial condition to begin the next season. The Male Chorus has given several concerts in various valley towns this season and five concerts at the White Theatre in Fresno. Mrs. Romayne S. Huukins is the accompanist.

The Boys' and Girls' Glee Clubs of the Kingsburg High School gave Will C. Macfarland's operetta Little Almond Eyes May 18th and 19th under the direction of Llewellyn B. Cain at the Kingsburg High School Auditorium. There are sixty voices in the chorus and a solo cast of twelve. Mr. Cain has been training the two glee clubs during the past school year and credit is due him for the fact that the Girls' Glee Club took the Raisin Day prize at Fresno for the best singing from floats.

Earl Towner, conductor of the Fresno Symphony Orchestra, will be one of the guest conductors at the Hollywood Bowl concerts this summer. Mr. Towner will conduct among other numbers two of his own compositions.

Mrs. Harry Coffee will leave for New York City May 26th. While there she will coach with Mr. Frank LaForge. Mrs. Coffee is one of the leading pianists of the San Joaquin Valley. Her playing has wonderful tone, a dazzling brilliancy and she brings equal intelligence and musical beauty to each composition she plays. Mrs. Coffee has given her art to this community without remuneration and is heartily appreciated by music lovers of Fresno and vicinity. She was before her marriage, Miss Anna Newman of San Francisco and is well known in musical circles about the Bay.

Miss Mary Orr will leave Fresno early in June to go to Boston where she will spend next year in study. Miss Orr has been organist at the First Presbyterian Church during the last year and has had charge of the orchestra and harmony classes at the Fresno High School. She directed the production of the operetta The Fire Prince given by the High School students last month and has appeared at various times during the year on programs. Her piano work shows a splendid technique and real artistry. She will return to Fresno in the fall of 1924.

Miss Martha Sprengle presented two of her pupils at her studio in a recital given May 18th, when Frances Hansen and Dorothea Blume, 12-year-old pianists, gave a program including numbers from Heller, Haydn, Nevin, Bach, Grieg and others. Miss Sprengle is to be congratulated on the program of these children.

The choir of St. John's Cathedral gave a concert May 20th under the directorship of Miss Catherine Bathis. The choir was assisted by Will Hays, violinist; Edward Leonard, cellist, and Fred Brooks, clarinetist; Miss Leah Thomas at the organ. The program follows: (a) Spring Song (Mendelssohn), organ and orchestra; (b) Benediction (Rosevear), E. Hart, Alice Connelly and Ray Hanley; (c) Regina Coeli, Louise Adams, soloist; (d) Open the Gates (Knapp), Mrs. John A. New; (e) Agnus Dei (Bizet), Miss Marguerite Bathis; (f) Veni Creator (Millard), Louise Adams, Ray Hanley, A. De La Tour; (g) Ave Maria (Millard), Miss Catherine Bathis; (h) Gloria (Mozart).

Miss Lori M. Fuller will present her piano pupils in recital at the Parlor Lecture Club on May 24th. Invitations have been made. The program will be: Le Secret (Gautier), Hazel Patterson, first player; Marjorie Guyett, second player; Jessie Patterson, third player; Cuckoo Song (Mae Aileen Erb), Claire Saddlemeyer; The Wild Horseman (Schumann), Clayton Boyer; The Water Wheel (Frank Lynes), Lester Reed; In Slumberland (Spaulding), Hazel Patterson; The Hunter's Horn (Schmoll), Jessie Patterson; Sonata, Op. 35, No. 1 (Clementi), Andrew Mattei, first piano; Arthur Wahlberg, second piano; The Return of the Gondolier (Schmoll), Marjorie Guyett; Minuet (Bach), Arpeggio Waltz (Caroline Crawford) Eloise Kiltrell; Etude No. 11, Op. 100 (Burgmüller), Andrew Mattei; Minuet (Bach), Scherzo (Haydn), Arthur Wahlberg; Light Cavalry (Schmoll), John Fairweather; Forest Scenes (Com Bohm), Fern McDewitt, first piano; Eleanor Mattei, second piano; Minuet (Bach), Frolics (Von Wilm), Ralph Agnew; Gavotte (Bach), Fantasia (Bach), Fern McDewitt; Elf Dance (Jensen), Hide and Seek (Dennee), Eleanor Mattei; The Flowing Tide (John Desmond Courtney), Clarence Phillips; In Hanging Gardens (Davies), Ruth Turner; Qui Vive (Ganz), Ruth Turner, piano; Marjorie Herrod, second piano; Songs of the South, Op. 533 (Bohm), Venetian Barcarolle from Lyric Suite, Op. 533 (Bohm), Marjorie Reed; Butterfly (Merkel), Maurice Adams; Barchetta (Nevin), Marjorie Herrod; Sonata in C. Allegro (Mozart/Grieg), Maurice Adams, first piano; Clarence Phillips, second piano.

Mrs. Laura Jones Rawlinson of New York lectured

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to a representative group of Fresno piano teachers at Hotel Fresno on the morning of May 18th. About twenty-five teachers were present. Mrs. Rawlinson is a normal teacher of the Dunning System of music study for beginners. She lectured for several months at Teachers' College of Columbia University at the request of Dean Charles Farnsworth and since leaving Columbia she has been making a tour of the United States lecturing to private teachers of piano and to normal students. Last year she spent in Europe with Mrs. Carrie Louise Dunning, the originator of this system of "rhythm, game and song" in music. Mrs. Dunning is a pupil of Leschetizky. The Dunning System is being used by Mrs. L. B. Cain of this city. It is based on one of the most simple rules of child psychology—"interest without conscious effort"—and is purported by its exponents to eliminate the drudgery of the first two years of music study and implant the fundamentals of intelligent musicianship rather than to develop mere players of instruments. The system has the endorsement of Leschetizky, Carnera, Gadsby and various other musical authorities. Mrs. Rawlinson is an interesting speaker and her lecture was received with considerable enthusiasm by the teachers who heard her.

Mrs. Emma Mescow Fitch, contralto, gave a delightful song recital at the home of Mr. Frank Joe Crawford, Fresno May 19th. Her program follows: (1) Aria—My Heart at Thy Sweet Voice—Samson et Delilah; (2) The Last Hour (Kramer), Trees (Rashback), Charity (Hageman); (3) What's in the Air Today (Eden), by the Waters of Minnetonka (Lieurance), Who Knows (Stickle), The Fields of Ballyclare (Maley); (4) Crying of the Waters (Campbell Tipton), Years at the Spring (Beach), Twilight (Glens), Vale (Russell); (5) Across the Hills (Rummel), The Lazy Song (Lawson), I Heard a Cry (Fisher), The Icicle (Bassett).

Mrs. Fitch has a big dramatic voice of powerful sweetness and she has the musical soul and intensity of feeling necessary to real interpretation. Her voice is of unvarying sweetness and uniformity of register. Mrs. Fitch was a former pupil of Percy Rees, one of the New York City and last year she studied with Madame Gaski and Yeatman Griffith in New York. Beside her concert work and private teaching Mrs. Fitch directs the Baptist choir of Fresno and is contralto soloist at that church.

PACIFIC MUSICAL SOCIETY CONCERT

The final regular concert of the season of the Pacific Musical Society took place at the Fairmont Hotel on Thursday evening, May 10th. Miss Esther Deininger was the pianist of the occasion and she distinguished herself with a performance that denoted careful and serious study of her work, exhibited a brilliant and fluent technic, a delightful touch and intelligent phrasing. It was a performance of exceptional merit. Pearl Hossack Whitcomb sang her songs with well developed artistry, a voice of fine timbre and quality and an assurance that proved her an experienced artist and one who knows how to apply her artistic advantages to the demands of judgment and taste. Irene Miller played the accompaniments judiciously. Rudy Seiger was at his best when playing the Grieg Sonata with J. Chandler Smith at the piano. It was indeed excellent work, showing a depth of musicianship which can only be attained by a combination of technical skill and natural talent. It was a thoroughly enjoyable performance and won well merited and enthusiastic applause.

SEQUOIA TRIO TO MAKE DEBUT

The first appearance of the Sequoia Trio which will take place in the Italian Room of the St. Francis Hotel on June 1st at 8:15 p. m., marks the birth of a new ensemble organization in San Francisco. Arthur Conradi, violinist; Pierre Douillet, pianist, and Arthur Weiss, cellist, are all well established musicians, and these comprise the personnel of the new trio.

The program for the first concert will include the Brahms Trio in C minor and the Rubinstein Trio in G minor, Op. 15. Conradi will appear as soloist playing the Bach Chaconne for violin alone. The Sequoia Trio will be heard in a series of three recitals, to be held in the Italian Room at the St. Francis Hotel, during the coming season, 1923-1924.

The following works will be performed: Beethoven—Trio, B. flat, Schumann—Trio, F major, Brahms—Trio, C minor, Saint-Saens—Trio, F major, Rubinstein—Trio, G minor, Arensky—Trio, D minor. At these concerts the members of the Trio will also appear as individual soloists.

It may, perhaps, be interesting to touch on the careers of the artists who have formed this new ensemble. Arthur Conradi began his musical studies under the instruction of his mother when he was four years of age. At ten he won competitive violin scholarship offered by the Peabody Conservatory of Baltimore, and at sixteen he was again awarded this prize. After three concert tours of this country he went to Europe for further study—first in Germany and later in Russia. Subsequently he returned to Berlin where he was identified with the musical profession. Somewhat before the outbreak of the World War he returned to the United States and located immediately in San Francisco.

There are few pianists living now who have had the advantages of such pure traditions as Pierre Douillet received during his student period. He was a personal friend for many years of Carl Mikuli, the illustrious pupil of Chopin. And with him he also made a careful study of the great composer's works. Afterwards he went to Nicholas Rubinstein and still later to Edmund Neupert in Moscow. Douillet was born in Russia of French parentage, after concertizing in Russia, Poland, Roumania, Austria and Germany he received a call to the New York College of Music under Theodore Thomas. He is regarded as one of the leading pianists of the Pacific Coast.

Arthur Weiss, Ph. D., has been identified on the Pacific Coast for the past twenty-five years as solo cellist and teacher. He studied under the celebrated David Popper of Budapest, later on coming to New York where he played under Anton Seidel and Walter Damrosch. In his Doctor's Thesis published in the University of California Series he has made valuable contributions to aesthetics in its relation to music.

Madame Dorothy Raegen Talbot, noted concert artist, gave a concert at the Luther Burbank Jubilee Friday afternoon, May 18th, at Santa Rosa. While in Santa Rosa, Madame Talbot was the guest of Mr. and Mrs. Luther Burbank.

CHARLES RUGGLES AT ALCAZAR

Charles Ruggles, youthful and talented actor of Juvenile roles, who has made a great success in recent years on the stage and screen, will begin a starring season at the Alcazar next Sunday matinee, May 27th, in Oh Boy! a delicious musical comedy treat. It is a long time since Ruggles has been seen in San Francisco, although he was a reigning favorite at the Alcazar before he made a name for himself on Broadway.

In order to introduce Ruggles under the most favorable auspices, Thomas Wilkes has selected Oh Boy! a joyous musical comedy. It was described by the New York critics as particularly entertaining, with a full measure of zest and sparkle, and with many snappy melodies. Ruggles, who has a good singing voice, will have the principal role, giving him full play for his fun making proclivities. Supporting the star will be a company carefully selected and headed by Nana Bryant, who has had considerable experience, and is a prima donna. In the cast will be Nette Sutherland, Mary Duncan, Thomas Chatterton, Cliff Thompson and Norman Feusler. There will be a snappy

chorus of singing and dancing beauties, especially drilled by Dickson Morgan, and the production will be under the supervision of Hugh Knox.

This week Louis Bannison is saying farewell to his original and most popular success, Johnny Get Your Gun, which is a riot of fun from the beginning to end.

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CHALIAPIN AGAIN ATTRACTS THOUSANDS

Unsurpassed Declamatory Singing Thrills Another Huge Multitude in the Civic Auditorium and Cheers Again Escape Admirers

BY ALFRED METZGER

It was evident that the artistic victory won by Feodor Chaliapin during his first San Francisco concert at the Civic Auditorium on Sunday afternoon, May 20th, spread quickly throughout the city for at his second concert on Monday evening, May 28th at the same place another six thousand people assembled to do homage to the great declamatory artist. We say declamatory advisedly for a second hearing positively convinced us that Chaliapin's art is greatest in his "singing speech" as it were. One of the mysteries that has concerned us during our long career as reviewer of musical events is the fact that we positively were so "hypnotized" by Chaliapin's remarkable personality and unique art that it never occurred to us that he rarely ever sang the melody or theme of the songs he interpreted. He depends exclusively upon his rare declamatory style of singing.

If we had not attended this second concert we might never have been able to classify Chaliapin correctly. While listening to Schumann's Grenadiers for the second time the light began to dawn for us. The great artist continued to sing several verses of this magnificent composition without paying the slightest attention to the melodic line of the song. He merely recited the

The marvel to us was specially the fact that contenting himself solely with the "singing speech," and mostly ignoring the melodic themes of a song, he still retained the enthusiasm and interest of his hearers. That is a feat which no other artist so far has been able to successfully accomplish (for Dr. Wullner does sing the melodic theme of a song). We know of no other artist whom we would willingly forgive this distortion of the thematic phrase, and this in itself is an admission how great an artist of individuality of style Chaliapin really is. On this second occasion he sang the following selections: Night (Tchaikowsky), The Old Corporal (Dargomizhsky), The Two Grandiers (Schumann); Encores—Ballad (Rubinstein), The Government Clerk (Dargomizhsky) and In My Dreams I Bitterly Wept (Schumann); Death Walks About Me (Salknysky), Aria from Don Giovanni (Mozart), We Parted Haughtily (Dargomizhsky), Russian Convict Song (Russian Folk Song arranged by Karatigin); Encores—Oh, Could I But Express, A Little King of Tartary's Harem Song (Russian Folk Song) and Persian Song (Rubinstein); Sadko (Rimsky-Korsakov), When the King Went Forth to War (Koenemann), Volga Boat Song (Koenemann), Napoléon's Song of the Flea (Moussorsky). And then followed one or two more encores whose titles were lost in the throng that crowded around the stage.

In the Schumann song In My Dreams I Bitterly Wept Chaliapin's style of ignoring the melody of the song was specially apparent. The ending of the song Death Walks About Me was singularly artistic, Chaliapin employing mezzo voice throughout until the final breathless high tone. The Persian Song also ended in a high tone splendidly sustained in pianissimo. In We Parted Haughtily Chaliapin was at his height as a singer. The composition itself is beautifully lyric and gives the artist ample opportunity to employ his pure and accurate high head tones.

Max Rabinowitch again proved a great puzzle, for while his accompaniments were sublimely adequate to Chaliapin's fine expression, his solo work, specially his Paraphrase on airs from Tchaikowsky's opera Eugen Onegin and the Strauss waltz, was entirely lacking in proper accentuation, rhythm and adequate tempo. His interpretation of Borodin's In the Monastery and Glinka Balakire's The Lark seemed quite an improvement on the other solos. And thus the Selby C. Oppenheimer season closed amidst great enthusiasm and much eclat.

BETTER MUSIC PRESENTED BY THE MOVIES

Poorly Played Jazz of An Inferior Calibre Gradually Being Eliminated—Andre Satero Justly Pleases at California Theatre

Whenever the Pacific Coast Musical Review aggressively attacks a musical policy which it regards unworthy of the intelligence of our music lovers, and although of the magnificent theatres that grace our streets, it is not afraid to make itself heard. And whenever this paper registers what it considers a just complaint it does not do so with any spirit of malice, nor with any intention whatever of intimidation or intolerance. When we are in this mood we merely intend to serve as a safety valve for the public's indignation which is expressed to us frequently by word of mouth or through written messages. Quite frequently, as in this latter case of bad jazz playing, we find that the managers—at least the intelligent portion of the managers—already has felt the pulse of the public and had begun steps to improve the musical conditions in their theatres.

A trip to the various leading motion picture theatres last week convinced us that the efforts of the managers were indeed bringing fine results. Let us begin with the California Theatre. There is a new conductor—Andrew Satero. He unquestionably understands his business. He has virility, fire and a sense of rhythm and succeeds in getting the best out of his orchestra. While the applause he receives is gratifying and enthusiastic, as is always the case when good music is well played, he would obtain even greater applause if a few additional instruments in his orchestra would enable him to secure stronger climaxes. Then there are Waring's Pennsylvanians. Of course, being a chronicler of serious musical events, we shall never be reconciled to the usefulness of jazz playing in its accepted style. But, after all, we cannot be envious of the enjoyment of others who seem to take special pleasure in the manner in which these Pennsylvanians "put over" their kind of jazz playing.

They are a number of enthusiastic young musicians, who apparently take pride in their work and who certainly accomplish the things they are aiming at. They have an accurate sense of emphasizing the melody of a composition and above all they play spontaneously together, are essentially emotional and able to "sing" on their instruments. While their conductor and drummer indulge in useless muscular displays of their anatomy

they seem to be in sympathy with the respective compositions they emulate, and so the public enthusiastically applauds these youthful dispensers of musical entertainment until in time they become used to their, at present novel entertainment, when the management no doubt will replace them, with something else.

When it comes to the legitimacy of serious music excellently performed we must give Gulya Ormay at the Imperial Theatre the palm. He does not compromise with mediocrity, and still he has trained his audiences to a point where they willingly accord him their admiration. We have heard any number of people, whom we never thought of as being specially musical, simply "rave" over Ormay's pianistic art. And no wonder! If you want to hear piano interpretation such as you never have heard in a motion picture theatre before, you simply must watch Ormay at the Imperial. His silver tone and brilliant, clean technique and above all his intelligent artistic interpretation, not only in the program proper, but in the musical settings to the feature picture, represent the highest form of musical art. Besides Mr. Ormay has surrounded himself with an orchestra of splendidly chosen musicians who play like artists and not like laborers to whom their music means so much per week.

And then there is our old friend Paul Ash, whom we regard as a virtuoso conductor in the lighter form of musical composition. What may sound cheap under the direction of an ordinary theatre conductor sounds under the leadership of Paul Ash like another composition.



ORVILLE HAROLD

A Leading Tenor of the Metropolitan Opera Co., Who Staged "Two Weeks' Encores" at Loew's Warfield Theatre, June 2

lines in dramatic form and clothed them in the robe of his magnificent vocal organ. That is to say he merely sustained his tones sufficiently to speak the phrases in a certain chant-like manner, but never actually singing the lines to the notes of Schumann's fertile creative mind. The same was true of songs by Rubinstein, Schubert, Tchaikowsky, Mozart and Glazounov, all of which we know to be exceptionally melodious, but which under Chaliapin's treatment lost their variety of melodic outline and became actually monotonous on a purely thematic standpoint.

By this we do not mean to say that Chaliapin could not sing the melody of these songs if he wished to. He has simply adopted an entirely new style suited to the radical ideas of the day. The fact that he can thrill and entrance six thousand people to the verge of enthusiastic hysteria without a doubt that he is an artist of the highest rank. Indeed on numerous occasions during the course of the evening his masterly handling of his voice was only too apparent. For instance he made frequent use of the high, covered head tones in a manner that, although frequently employed, never became tiresome or monotonous. It was done with such artistic elegance that one gladly listened to it. Then his breath control was a marvel of sustaining quality and self-control. His legato singing, whenever he gave it a chance, like in Malashki's Oh, Could I But Express in Song was truly enchanting to listen to.



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If jazz actually must be played in motion picture theatres we would rather hear Paul Ash interpret it than anyone else, for his splendid array of artists succeed in following his moods to their finest details. We have never yet sat through a musical program at the Graecia Theatre when we did not thoroughly enjoy every number. And not one of the least enjoyable features is the manner in which the various musical acts are staged, both lighting and scenic effects containing what is known as real atmosphere for which Mr. Farlington is entitled to the gratitude of the public.

Next we shall speak of the music at the Loew-Warfield where Orville Harold holds forth and where Lipschultz conducts an excellent orchestra.

The Summer Months are the important months in the year for the artist and teacher. If you permit this precious time to go by without taking advantage of it, then you surely will sustain a loss during the season. It is in the summer when you have time to prepare for the season, announce your plans, prepare your repertoire and show that you are alive. When the season starts it will be too late.

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TWENTY-SECOND YEAR

SALUI

By Anil Deer

Three little monkeys, perched on the grand piano: "Why your look of fright Oshi?" said little Tumbo, who kept his ears covered so as to hear no evil. "Dame Rumor called and told the old story that those in the musical profession, whether performer or pedagogue, are inclined to speak or infer evil of their contemporaries," said little Mikura, who could see no evil. "Foolish little Oshi, look not so perturbed, did you not hear what was said in answer?" "You must always allow for percentage."

The profession is composed of a certain percentage of humanity with its allowance of good and bad. Pupils undoubtedly have unpleasant experiences, but so have teachers, and to condemn all because of a few is manifestly unjust; where the pupil finds an incompetent teacher, the latter in turn finds the unsatisfactory pupil. Yet it all figures out to percentage and the percentage of either fine teaching or successful performer is small indeed.

Think in all the world how really few attain the artistic heights, the fault—why, percentage of course. Teachers all have pupils who disappoint, for one reason or other; who never climb to the altitudes deemed possible, who fail; the causes many, i. e., one through ill health, another through financial inability, another marries and so it goes; but should one be discouraged because of these results? No! for it is all percentage again. The same holds true in relation to the pupil's attitude towards an unsatisfactory preceptor.

Charlatans, yes; but the musical profession is in no way an isolated exception in this; the field of medicine, dentistry, the business world, all have their irresponsible characters, it is your percentage of "chaff among the wheat" and as a law of contrast, most valuable. All are more appreciative of the true when once they have suffered from the false. No teacher intentionally misleads a pupil, nor does any performer by malice aforethought give a poor rendition; it is limitation which is responsible; the average critic of either is not maliciously unkind, there is the psychological desire to help progress.

When one has a new idea or discovery they are most eager to pass it on, seemingly impelled by ego, but that is an erroneous idea, in the background is the true wish to share, impelled by the Divine. The manner of so sharing differs as do individuals, and oftentimes ways selected are not calculated to bring the desired result; this only embraces the frailties of humanity, in no way being an index of the whole.

"Nay, nay, little Oshi," continued Mikura, "you need not be alarmed, the percentage of good feeling, kindly actions and broadmindedness among the muchly trusted members of said profession, far overbalances any of the reverse; if you are numbered among them you will find your loudest applause, the warmest hand clasp and most encouraging advice "back stage." Indeed yes," agreed Tumbo, "travelers all upon a long but interesting journey; the able-bodied and the frail, the over-stretched hands, eager to aid any who stumble and while their store may be slow and faltering, yet they went onward and upward."

MUSIC

Why It Is Needed

BY J. T. FITZGERALD

Hundreds of thousands will experience an uplift in thought as a result of Music Week, and industry and society will receive an impulse. The desire to experience harmony is a constant human tendency. A more harmonious environment is expected in some degree to obtain from almost every act of our lives whether it be through work, play, rest, study, or religious devotion. Harmony is the ultimate aim of nations at war, and the criminal hopes to bring about more harmonious conditions for himself through plunder.

Absolute harmony, however, is a spiritual quality, and while it is beyond the reach of any material human being we strive to experience what we think most nearly approaches that harmony. What we call music is a high, if not the highest, human concept of absolute harmony and that is why our music is a real human need. It is the good that music awakens within our own consciousness that we love more than we do the music itself, but since music leads to better thoughts we encourage it; we study it, and cling to it because we need it.

When turned toward a sunset the effect of light of different wave lengths on the retina produces a property of phenomena which we call color. That is harmony too,



J. T. FITZGERALD

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and we find by analysis that it awakens good thoughts in the human mind similar to those produced by audible musical harmony, and that is why we love and need to look at sunsets. Of course there are shades and degrees of music appreciation. Some want a great deal of jazz music, but they need far less than they want of it. Thought steps, as well as foot steps, must be carefully guarded when taking it. I frankly confess to my own fascination for some of it.

The auditory nerve is not affected by spiritual harmony, but through prayer or right desire understanding may apprehend it. At this point God's spiritual man lives and is experiencing—knowing—God's presence. Like the babe who cries longingly for the moon but becomes appeased and helped by the possession of a colored rubber balloon, so do we more mature humans through our inherent sense that absolute harmony prevails and is desirable, become rested, encouraged and helped through the relative concord which we designate music.

It is intended that the laws of our country operate from and are founded upon what we know of the eternal laws governing real spiritual existence. When we assemble in groups and participate in the concordant functions of Music Week we are declaring ourselves in favor of all law which operates for more expansive human kindness, checkmates selfishness expressed through animal propensities, and which guarantees continued true progress and protection for individuals and the community.

The songs which are written and sung here today are the inspiration of the songs which will be written and sung here tomorrow, and in no small measure because of

this, people from all parts of the globe will continue to come to us knowing that "where the people sing they may safely dwell for there is no song in the wicked."

The Hanford Musical Club gave the final concert of the season at the Hanford High School Auditorium, April 24th, presenting Julia Jack, mezzo soprano, Henrietta Burns, violinist, and Genevieve Cunningham, dancer, assisted by the Ampico re-enacting piano by courtesy of Hockett, Bristol and Cowan of Fresno. The program follows: (1) Song—My Heart at Thy Sweet Voice (From Sanson and Delilah) (Saint-Saens), Mrs. Julia Jack; (2) Violins—(a) Air for G String (Bach), (b) Songs My Mother Taught Me (Dvorak), (c) Orientale (Cui), Miss Burns; (2) Piano—"Prelude" G. Sharp Minor (Rachmaninoff), Played by the Composer; (4) Songs with Violin Obligato—(a) Dream in the Twilight (Strauss), (b) Devotion (Strauss), Mrs. Jack and Miss Burns; (5) Interpretive Dancing—(a) Minuet in G (Beethoven), (b) Waltz, Op. 70, No. 1 (Chopin), Miss Cunningham; (6) Piano—"Liebestraum (Liszt), Played by Leo Orustein; (7) Songs—(a) De Ol' Arks a Movin' (Gulon), (b) Inter Nos (MacFadyen), (3) From the Land of the Sky Blue Water (Cadmam), Mrs. Jack.

* Re-enacting the artist's actual performance through the Ampico in the Chickering.

HARTMAN-STEINDORFF CO. TO HAVE VACATION

Ferris Hartman, Paul Steindorff and their excellent company of singers at the Rivoli Opera House will take a brief vacation, following the final performance of Victor Herbert's "The Song of the Sea." This Sunday night announcement was made Wednesday night, but it does not mean that San Francisco will lose the splendid organization that has proven such a delight to lovers of good music and admirers of the class of entertainment that made the old Tivoli famous all over the world.

"We have been working very hard here since the second of October last, when we opened with 'The Wizard of the Nile,'" said Paul Steindorff. "Thirty-five weeks, without missing a single performance, is a remarkable record, and since our opening we have given three hundred and twenty consecutive performances, including extra matinees. Seventeen comic operas and musical plays have been presented, each of them for two weeks, except The Toyman, which ran for three weeks during the holidays. Needless to say, the production and presentation of these operas have involved a great amount of energy and work and we are thoroughly tired and ready for a rest."

"San Francisco, always loyal, has welcomed the revival of the old works and later musical plays which Ferris Hartman and I have presented, with capable principles, a good chorus and satisfactory orchestra, and at popular prices. In a very short time we hope to start our Summer season and under more favorable conditions than ever."

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Why does our musical system begin with the third letter of the alphabet instead of the first?—D. D.

This question might be asked in another way: Why is our natural scale called C instead of A? Because this nomenclature is the result of accidental development and not rational design. It can only be explained by reference to the history of the scale and is practically equivalent to the history of music. Our scale is the outgrowth of the musical system of the ancient Greeks; they used fifteen tones covering a range of two octaves and gave a different and distinguishing name to each of them. The Romans borrowed the Greek system but applied the first fifteen letters of their alphabet to the fifteen tones instead of using the Greek names. Then Pope Gregory the Great, in the Sixth century, simplified the nomenclature by abolishing the last eight letters and using only the first seven, inasmuch as the last eight tones were repetitions of the first seven in the octave. This is the derivation of the names A, B, C, D, E, F, and G, of our tones. In the development of the modern system of chord structure and tonality it was found that the succession of tones from the note C best lent itself to the purpose. Thus the scale of C became the basis of our musical system.

2. Of what material is the mouthpiece of the oboe made?—H. K.

Of a tall grass or reed, the Arundo Donax. The material in its rough state is commonly called "cane," though it differs a great deal from real cane.

3. Who has succeeded Krebbs as music critic of the New York Tribune?—B. O. K.

Lawrence Gilman.

4. Tell me something about Dargomyzki?—L. R.

A Russian composer (1813-69), friend of Glinka and greatly influenced by him. It is from the works of these two men that the nationalist movement in Russian music sprang. Dargomyzki's opera "The Stone Guest," which is a treatment of the Don Juan legend, has been called the gospel of the New Russian School; and it was by this opera and his songs that Dargomyzki became the inaugurator of the movement which the so-called "Five" have promoted and continued.

Please give me a box of plain technique which is authoritative on double thirds.—C. E. Mozowski; School of Double Notes.

PACIFIC MUSICAL SOCIETY CLOSSES SEASON

The Pacific Musical Society closed a brilliant season with two excellent events during May. The first of these closing events consisted of a concert program which was rendered on Thursday evening, May 10th and the second was the annual jinks which, in addition to a preliminary program, presented Mary Carr Moore's *The Flaming Arrow* on Thursday, May 24th. Both events took place as usual at the Fairmont Hotel, the first in the Ballroom and the second on the Terrace. This is the appropriate time to comment on the retirement of Mrs. Frederick Crowe who was the president during the season 1922-23, and who, thanks to an energy and artistic taste that is worthy of the highest commendation, acquitted herself most creditably and honorably of her responsible task, and to whom the Pacific Musical Society owes a debt of gratitude.

Before the beginning of the program on May 10th took place the election of the new officers, all of whom were elected by acclamation and included: President, Mrs. William H. Banks; First Vice-President, Mrs. Frederick G. Canney; Second Vice-President, Miss Roxana Weihe; Treasurer, Mrs. Phillip V. Hein; Corresponding Secretary, Miss Ruth Hammerslag; Recording Secretary, Miss Eva Deutsch; Directors—Miss Isabel Arndt, Miss Luella J. Blumberg, Miss Esther Deininger, Mrs. J. F. Gurley, Mrs. Leon Lazarus and Mrs. Albert George Lang. Surely a more representative and more worthy array of officers can hardly be selected. Both the officers and the club are entitled to hearty congratulations for this excellent choice.

Inasmuch as we are to review two events in this article we shall restrict ourselves to comments on the individual work of the artists giving their first program and omit all reference to the compositions rendered. Suffice it to say that they belonged to the most representative written for the instruments or voice for which they had been chosen. Miss Esther Deininger was the pianist of the occasion and she sustained her reputation by her intelligent and artistic playing as well as her thoroughly executed technique. Pearl Hossack Whitcomb, mezzo contralto, sang her songs with a ringing, clear voice and such sincere regard for the conventionalities of adequate vocal interpretations that her expositions well merited the hearty reception accorded them. Irene Miller accompanied the vocal artist with much taste and skill. Rudy Seiger, violinist, with J. Chandler Smith at the piano, was at his best when interpreting a Grieg Sonata. His fine, clean tone and his natural emotional faculties brought out the varying beauties of the work with telling effect and the support of Mr. Smith proved an ensemble effort of the most commendable dimensions.

The program preceding the presentation of *The Flaming Arrow* on May 24th began with a monologue by Mrs. O'Reil y, impersonated very ably by Mrs. William Ritter, who indulged in one of her whimsical moods wherein she pointed out the more or less prominent characteristics of well known people in the musical colony. As usual, Mrs. Ritter paid her compliments to the critics, and she is perfectly safe for she rarely gives a concert nor does she indulge in musical performances. It is only fair to say that the various critics referred to acknowledged the accuracy of Mrs. Ritter's deductions and pleaded guilty to the various crimes, which fortunately did not include bootlegging, laid at their doors. Anyhow, Mrs. Ritter, as usual, entertained her audience to a degree where genuine laughter was the order of the day—or night.

The Misses Wyatt presented Doris Corcoran, Ruth Armstrong, Esther Wacholder, Jeanees Miller and Helen Hutchinson in an Indian Ballet during which these lovely ladies presented a series of descriptive dance episodes. They were justly applauded with fervor. Then came the feature of the evening, namely, a one-act Indian Intermezzo by Mary Carr Moore, with libretto by Sarah Pratt Carr. It was an artistically conceived and well interpreted musical sketch fluently presented under the direction of Mrs. Carr Moore. The plot implies that the music was an Indian character, did not make any pretensions as to elaborateness, but because of its melodious atmosphere and its simplicity of form made an excellent impression upon the audience. Mrs. Moore (or Mrs. Duclac) as she is known in private life has ample reason to feel gratified with the success achieved by her. She has proved herself an experienced musician, who knows what she wants and who possesses the energy, tenacity and inspiration to finish what she started with every element of success.

Marion Vecchi as Oko-mo-bo, chief of a powerful Western Tribe, sang and acted the role allotted to him with his usual ease and naturalness. Both as to expression and dramatic virility he secured the desired effects. Mrs. J. E. Laidlaw in the role of Lo-la-na, the chief's daughter, revealed the mezzo soprano's excellent vocal flexibility and accuracy as to pitch and she sang her phrases with care and taste. She also proved to be the possessor of a very charming personality. Harrison Cole's delightful tenor voice was heard to splendid advantage in the part of Ka-mi-ab, a young chief of the tribe. He, too, fitted snugly in the ensemble and employed his fine voice to excellent advantage, phrasing his lines with intelligence and judgment and enunciating clearly and distinctly which, by the way, secured an advantage throughout the cast.

The operatic sketch proved to be steeped in romanticism and characteristic of the Indian legend. It was well staged and costumed and the orchestra proved exceedingly adequately adapted to the requirements. The artists consisted of: Misses Edna Horan, Ruth Levy, Edna Caldwell, Melva Farwell, Jozienna Van der Ende, Irene Miller, Mrs. Harry Roeloff, L. M. Kaye, A. Weiss and E. Kennedy. After the conclusion of the program and performance the guests and members indulged in dancing and retiring. Thus the season was worthily closed by the Pacific Musical Society.

SAN JOSE MUSICAL REVIEW

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SAN JOSE, May 29, 1923.

The first program in a group of three comprising a Spring Festival of Music was given at the College of the Pacific auditorium Sunday afternoon, May 27. The college chorus and orchestra of one hundred and twenty-five assisted by Marion Brower, soprano, Chester Herold, tenor, and Wm. Edward Johnson, baritone, gave an excellent performance of Haydn's Creation. An audience of over twelve hundred was in attendance and the general verdict seemed to be that the high water mark in oratorio performances at the College of the Pacific had been achieved.

Mrs. Brower is the possessor of an unusually appealing voice, pure and fresh in quality. She sings with perfect ease and great flexibility and in her performance of *With Verdure Clad* proved conclusively the possession of unusual talent. Mr. Herold's virile tenor was heard to excellent advantage and Mr. Johnson gave authoritative and adequate rendition of the splendid solos allotted to him.

The chorus gave evidence of excellent training; the tone quality being youthful and fresh, the attention to shading remarkable for such young singers, and the sensitiveness to the conductor's baton being very decided. The orchestra of fifteen gave fine support and added much brilliancy to the performance. Allan Bacon at the organ, accompanied all the solos and by his understanding of the instrument and fine technique introduced many effects which added to the enjoyment of the work of the soloists. Miss Eleanor Short at the piano also assisted greatly in the rendition of the work.

Too much praise cannot be given Charles M. Dennis, who directed the performance with apparent understanding of the musical possibilities of the work and excellent command of his force.

Miss Ann Gardner, head of the music department of Castilleja School, Palo Alto, has been granted a year's leave of absence, her place to be filled by Dr. Latham True, beginning his work this summer. Dr. True was organist at Stanford University last year during Warren D. Allen's absence. He came here from Portland, Maine, where for fourteen years he had been a leader in the musical profession of that city. Previous to residence in Portland, Dr. True had been a graduate of the Toronto College of Music; a graduate of the New York Conservatory of Music; a professor at the University of Toronto, a fellow of the American Guild of Organists, a student for three winters in Leipzig under Krause (pupil of Liszt), a student of theory under Prout of London, an associate in the Royal College of Organists in London, and associate editor of *The American Organist*. The school is to be congratulated on securing the services of a musician and teacher of Dr. True's standing.

Madame Irene Pavloska, mezzo soprano, will appear in *Carmel-by-the-Sea* on Monday evening, June 4, in recital at the Forest Theatre.

The Municipal band, Will H. Lake, director, rendered the following program at Alum Rock Sunday afternoon, May 27, before a large audience: March, *Gladiators Farewell* (Blankenbeger); Patrol, *Blue and Gray* (Dalbey); Waltz, *Golden Sunset* (Hall); Selection, *Norma* (Heid); Overture, *Huguenot* Comedy (Kela Bela); Medley, *Songs of the Old Folks* (Lake); (a) Valse, *Through the Night* (Logan); (b) Fox Trot, *Oh! Harold* (Roberts); Intermezzo, *Spanish Beauties* (Stickney); Operatic Medley, *Echoes of Grand Opera* (Tobani); Finale, *Comrades Return* (Chambers).

The San Jose Music Study Club had a very interesting meeting on Wednesday morning, May 23rd, when Miss Marjory Marches Fisher, violinist, and Mrs. Stanley Hiller, pianist, played Albert Stossel's Sonata in G for violin and piano. Mr. Stossel, besides being a composer of many and varied things, is at present conductor of the New York Oratorio Society. This sonata, which has received much comment and is full of a great deal of worth, is new and has not been often heard. The club's annual election of officers was held previous to the program. Mrs. Hiller was elected vice-president, Mrs. Stanley Hiller was elected vice-president, Mrs. John Hunt Shepherd, secretary, and Mrs. Roy Hayward, treasurer.

Mrs. Adriana van Kaathoven presented a group of soloists in the spacious lobby of the Casa del Rey, Santa Cruz, Saturday afternoon, May 25th, the delightful affair given for the benefit of the clubhouse fund of the Saturday Afternoon Club. The program was announced and arranged by Mrs. Katherine Gray Herzog of San Francisco, who played several excellently interpreted piano numbers. The first group was of the older type, —Daquin, Couperin and the Boccherini Menuet, the last named danced by Miss Dorothy Manners Dreyfus of San Francisco, as was the Gollwicks Cakewalk (Debusse) by Mrs. Herzog. The program was announced and arranged by Mrs. Katherine Gray Herzog of San Francisco, who played several excellently interpreted piano numbers. The first group was of the older type, —Daquin, Couperin and the Boccherini Menuet, the last named danced by Miss Dorothy Manners Dreyfus of San Francisco, as was the Gollwicks Cakewalk (Debusse) by Mrs. Herzog. 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ANIL DEER

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Address:
ADOLPH KNAUER
79 Central Avenue, San Francisco, Calif.

On Tuesday evening Mr. Allen will present Miss Marie McDonald, of the Stanford Graduating Class, in a program of piano numbers at the Community House in Palo Alto assisted by the Schubert Club, the women's Glee Club of the University.

On Wednesday afternoon at 4:15, Mr. Allen will present another artist-pupil, Miss Myrtle Klahn, A. B. 1922, in an organ recital at the Memorial Church. Miss Klahn's program will be as follows: Fantasia in G minor (Bach); In dulci júbilo (Bach); Sonata in E minor (Jas. H. Rogers); Romance sans paroles (Joseph Boonett); Ancient Phoenician Procession (R. S. Stoughton).

Mr. Allen's regular program on Thursday, June 7 at 4:15 will consist of numbers selected from the works of Johann Sebastian Bach, as follows: Prelude and Fugue in A minor; Prelude in E flat minor, from the Well-Tempered Clavichord, Book 1; My Heart Ever Faithful, from the Pentecost Cantata; Arioso in A major arranged by Edward Shippen Barnes; Toccata in F major.

Hannah Fletcher Coykendall, soprano, gave a musical program Thursday evening, May 24th, for the American Institute of Banking, San Jose branch, with Mrs. Howard Huggins at the piano.

The sixth senior recital at the College of the Pacific Tuesday evening, May 22, brought Flora Vest, pianist, and Marie Brown, soprano, to the public's attention. An extremely interesting program was performed in excellent style. Both young ladies are well equipped musically, technically, and in poise, and proved by their adequate performance their native talent and excellent training.

The Elk's Concert Orchestra (San Jose Lodge No. 522), under the leadership of Dr. Charles M. Richards, assisted by William Pengilly, tenor, and Miles A. Dresskell, violinist, gave a program in San Francisco Saturday evening, May 26, which was broadcasted by radio. Three local audiences listened to the concert. A large number of members of the local lodge and their invited guests gathered at the B. P. O. E. club rooms, while the Commercial club, where a special program was being given, featured the concert, and the Coffee club entertained a large number.

Notice of the concert had been sent to Elk lodges in many parts of the country and many of these held gatherings to enable their members to hear the local lodge orchestra. It is estimated that at least several thousand Elks heard the concert in addition to the hundreds of private parties who tuned in their sets to hear the program. The numbers of the program came through the air with unusual clearness and beauty of tone. Because of the wide range of the San Francisco sending station, it was estimated that the two-hour program given by Dr. Richard's musicians was heard as far away as 3000 miles. The following numbers were heard: Overture, Prince Methusalem (Strauss); After Sundown (Friml); In My Canoe (Sowerby); Serenata Espagnole (Bizet); (c) Dagger Dance, (b) Indian Invocation (from Natoma) (Victor Herbert); Violin solo—Introduction et Rondo Capriccioso (Saint-Saens) Miles A. Dresskell, with orchestral accompaniment; Ballet of the Flowers (Henry Hadley); The Love in Idleness, with bassoon obligato (Macbeth), J. Darrell; Indian Lament (Dvorak); Tenor solo—Sing, Sing, Bird on the Wing (Nutting) William Pengilly with orchestra; Violin solo—Meditation, (from the opera Thais (Massenet) Mr. Dresskell; Danse Orientale (Lubamirsky); Selections from the Girl of the Golden West (Puccini).

The Monday Musical Club of Santa Cruz held its annual election of officers last week, the policy of the last year being endorsed by the club in its election of the same president, Mr. Frank Walden. Mrs. Milo Cain was elected vice-president, Ralph Thompson, treasurer, Mrs. Hope Swinford, program chairman. The secretary, H. W. H. Penman, became membership chairman. Mrs. Raymond Penns gave the new secretary. The club is seriously considering the purchasing of a grand piano of its own.

An enjoyable musical event of the past week was the recital of the preparatory piano students at The Institute

of Music, held on Monday evening last. Eleven of the pupils of Josephine Linoise Sinclair appeared at that time, playing a program from memory that reflected credit on the talent of the performers and the work done at the Institute in their training. Those who appeared were Evelyn Raley, Esa Rosenthal, Lucretia Martin, Norman Warren, Vivian Malato, Drexell Kavanaugh, Vera Erbenraut, Gertrude Kent, Melvin MacDonal, Myra Rosenthal, Helen Buswell.

The preparatory department at The Institute of Music has found favor in the eyes of music lovers because of the care with which students are compelled to work. The courses embrace not only piano, but the stringed instruments, hand instruments and voice.

Mrs. Reuben Walgren, mezzo contralto, artist pupil of Miss Lulu E. Placer, and Miss Lucy Latham Valpey, organist and accompanist, were heard in recital Tuesday evening, May 22nd at the Christian Church, San Jose. A particularly intense and expressive interpretation was given by Mrs. Walgren of My Heart Is Weary (Nadescha), (H. Goring Thomas). In the second group, Since You Went Away (Rosamond Johnson), Evening (Mama Zucca) and I Rose Time (Frank Grey) were beautifully and sympathetically sung. El Arriero (My Love Is a Muleteer) by Di Negero, Mrs. Walgren sang in Spanish with a dash and vivacity which brought forth much applause. Perhaps the most enjoyed group was the one consisting of Hageman's Animal Crackers, I Dunno (Wells); Little Miss Central Park West (Foster), and Riverside Drive versus Avenue A (Foster), her interpretations being very pleasing. Mrs. Walgren's recital numbers were Pine Tree (Woodman), Didn't It Rain (Burleigh) and Eliza Lehman's arrangement of Annie Laurie.

Miss Valpey displayed much talent in her organ selections. Her renditions were characterized by dignity and capability, together with able expressiveness of a mood. Her last group was devoutly interpreted. Miss Valpey is an excellent accompanist, and assisted greatly with her work at the piano. The program in full: (a) My Heart Ever Faithful (Bach), (b) Forest Voices (Jensen), (c) My Heart Is Weary (Nadescha) (H. Goring Thomas), Mrs. Walgren; (a) Evening (Mama Zucca), (b) Since You Went Away (Rosamond Johnson), (c) In Rose Time (Frank Grey), (d) El Arriero (My Love Is a Muleteer) (Di Negero), Mrs. Walgren; (a) Morning Mood (Grieg), (b) The Death of Ase (Grieg), (c) In the Land of the Sky Blue Water (Cadman), Miss Valpey; (a) Animal Crackers (Hageman), (b) I Dunno (Wells), (c) Little Miss Central Park West (Fay Foster), (d) Riverside Drive versus Avenue A (Fay Foster), Mrs. Walgren; (a) O Thou That Tellest Good Tidings (Messiah) (Handel), (b) Before the Crucifix (La Forge), Miss Valpey.

Mrs. Sanford Bacon, the very well known contralto, pupil of Fredrick Blickelt of San Francisco, has taken up her residence in San Francisco, much to the regret of musicians in this community, far and wide. Mrs. Bacon is the possessor of a beautiful rich contralto voice which will be sadly missed. For many years she was soloist at St. Joseph's church, and has been soloist at Trinity Episcopal for the past ten months. She was also a very active member of the San Jose Music Study Club.

The music department of Castilleja School, Palo Alto, presented Miss Dorothy Butterfield, pianist, Mr. Boulton White, violinist, and Mrs. W. B. Thorp, accompanist, in a recital of merit on Wednesday evening, May 23rd, in The Orchard House. Miss Butterfield proved a splendid concert pianist, her playing being marked by grace of execution, poetic feeling and imagination. She was at her best in Schumann's Vogel als Prophet and Debussy's Arabesque, No. 1. The following interesting program was given: La Preclieuse (Copernin); Ritter vom Steckenpferd (Schumann); Vogel als Prophet (Schumann); Prelude, Op. 28, No. 1 (Chopin); Etude Op. 25, No. 3 (Chopin); Miss Butterfield; Guitare (Moskowsky); Contredanses (Beethoven-Elman) Mr. White, Mrs. Thorp at the piano, Arabesque No. 1 (Debussy); Waltz in A major (Moskowsky); Liebestraum (Liszt); Miss Butterfield; Grieg Sonata for violin and piano, Op. 8 (First Movement), Mr. White and Miss Butterfield.

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Mischa Levitzki and the Ampico

Mischa Levitzki Writes A Letter To San Francisco

April 11, 1923.

To San Francisco: "It has been a privilege to play for you this season. Your reception at all three of my appearances is a delightful memory, and I am looking forward to my return appearance here, which I hope will be in the near future. In the meantime, however, I feel that, thanks to the Ampico, I play to a great many of you, all but in person. The influence of this wonderful instrument in the home is inestimable. I have heard and compared all of the reproducing pianos, and to me the supremacy of the Ampico is unquestionable. The selection of the right reproducing piano should not be entered into lightly. It is too important. It is just as important for you as for the artist, and should only be made after careful comparison."

Mischa Levitzki

COMPARE

THE suggestion of Levitzki that you compare all reproducing instruments comes with unusual authority from a great artist who followed exactly that same course himself. In the end he was forced by strong conviction to turn his back on the reproducing device installed in his favorite concert piano—a most courageous step. He, with Rachmaninoff and several other great masters who followed the same course, have paid the highest tribute to the Ampico, and furnish testimony too eloquent to be ignored.

The Ampico is placed at your disposal, just as it was for Levitzki and Rachmaninoff—for any comparison you may choose to make. Then follow your own judgment as did Levitzki, Rachmaninoff, Godowsky, Moiseiwitsch, Dohnanyi, Schnabel, Rubinstein, Samaro, Leginska, Bloomfield-Zeissler, Ornstein, Mirovitch, Nyiregyhazi, Maier, Pattison, La Forge, Farrar, Kreisler and scores of their fellow artists.

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Maxine Conrad, a very talented young violinist, pupil of Sigmund Anker, will give a violin recital at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, June 7th. Miss Helen Schneider, pianist, will be the assisting artist and Benjamin S. Moore will be the accompanist. The following program will be presented: Sonata in F minor (Johann Sebastian Bach), Maxine Conrad, Benjamin S. Moore at the piano; Piano solo—(a) French Suite: Allemande, Gigue, Gavotte (Bach), (b) Fruehlingsnacht (Schumann-Liszt), Miss Helen Schneider; (c) Chanson Arabe (Rimsky-Korsakoff-Kreisler), (d) Ballet Music (Rasmannd) (Schubert-Kreisler), (e) Air For the G. String (Bach-Wilhelm), Maxine Conrad, Benjamin S. Moore at the piano; Ballade et Polonaise de Concert (H. Vieuxtemps); Maxine Conrad, Benjamin S. Moore at the piano; Piano solo—(a) Gondoliera (Liszt), (b) Valse de Concert (Strauss-Schubert), Miss Helen Schneider; Zigeunerweisen (Sarasate), Maxine Conrad, Benjamin S. Moore at the piano.

Mrs. Cecil Hollis Stone, the exceptionally accomplished pianist, accompanist and ensemble player, recently returned from New York where she spent some time after returning from several months stay in London and Paris. Soon after her return to San Francisco she became the happy mother of a fine baby boy of whom she is very proud. While in Paris Mrs. Stone met Arnold Bax, the distinguished composer and Walter Damrosch who showed her the beautiful Fontainebleau Conservatory of Music. Mrs. Stone will spend her summer at Lake Tahoe and upon her return will resume her musical activities. She no doubt will be welcomed back to the opera house inasmuch as artists of her calibre are not too plentiful.

Frank F. Terramorse, Jr., tenor, will be soloist at the Hotel Whitcomb, Sunday evening concert tomorrow. The program prepared for this occasion by Stanislas Bem, musical director, will be as follows: March, Radetzky (Franz Lehar); Overture, Poet and Peasant (F. Supre); Waltz, Pusztai Maiden (Chas. J. Roberts); Vocal Solo, Girl of the Golden West (G. Puccini), Frank Terramorse; Selection, The Only Girl (Victor Herbert); Ballet Music La Source (Suite 11) (Leo Delibes); vocal solos—(a) Obstinata (H. de Fontenailles), (b) J'ai pleure en Reve (George Hue), (c) I know of two Bright Eyes (G. Clutsam), (d) Bowl of Roses (R. C. Clarke), Frank Terramorse; Old Folks at Home and In Foreign Lands (Chas. J. Roberts); Berceuse (A. Jarnfield); Cloister Scene (A. Rubinstein); Vocal solo, Aria from Tosca (G. Puccini), Frank Terramorse; Grand Opera Selection, Pagliacci (Leoncavallo), Stanislas Bem Musical Director.

St. Vincent's Academy of Vallejo gave the following excellent program at the school of music auditorium on Monday evening, May 7th: Concerto G minor (Mendelssohn), Alta Le Duc, Helene Phillips at second piano; Valse Op. 71 (Chopin), Prelude (Chopin), Caprice Es pag no 1 (Moszkowski), Adagio (Chopin), O'Boyle: To a Wild Rose (MacDowell), To a Water Lily (MacDowell), Le Papillon (Lavale), Valse Caprice (Newland), Genevieve Mendonse; Memories (Kussner), To Spring (Grieg), Fred Brandman; The Eagle (MacDowell), Chant Poetique (Prinl), Polonaise Opz (Chopin), Helene Phillips; Dance, Macabre (Saint-Saens), Genevieve Mendonse, Corinna Stockford at second piano; A La bien Amie (Schutt), Venezia e Papoli (Liszt), Hexentanz (MacDowell), Helene Genereux; Soaring (Schumann), Fantasia—Impromptu (Chopin), Adagio G minor (Chaminade), Valse Op. 34 No. 1 (Moszkowski), Alta Le Duc; Valse Op. 15 (Arenschi), Alta Le Duc, Helene Genereux at second piano.

Alma Schmidt-Kennedy, the well known pianist and teacher, gave another of her artistic musicales at her studio, 1527 Euclid Avenue, Berkeley, on Sunday evening, May 13th, when the following program was splendidly interpreted: (a) Nachtstuck (F major) (Schumann), (b) Eoisalsais (Beethoven-Busoni), Felton Kaufman; (c) Ase's Death (From Peer Gynt Suite) (Grieg), (d) Valse (Op. 34, No. 1) (Brahms), Richard Gump; (e) Tarantelle (Mendelssohn), (f) Preludes (C minor and B flat minor) (Chopin), James Teel; (a) Nocturne (Op. 27, No. 1) (Chopin), (b) Concert Etude (MacDowell), Roscius Whipple; (a) Le Coucou (Daquin), (b) Etude (Op. 10, No. 5)

(Chopin), Ruth Julia-Will; (a) Softgigetto (P. E. Bach), (b) Scherzo (B flat minor) (Chopin), Katherine Simon; (a) Humoresque (G minor) (Chopin), (b) Capriccio (G minor) (Brahms), Eusebio Schutt; Novellette (Op. 21, No. 2) (Schumann), Marion Swayne; (a) Nocturne (Op. 32, No. 1) (Chopin), (b) Capriccio (Op. 76, No. 2) (Brahms), Margaret Cain; Valse (Op. 34, No. 1) (Moszkowski), Helen Rehorn.

NEW CONCERT SERIES IN L. A.

That the new Auditorium Series of concerts arranged for the Philharmonic Auditorium next season by George Leslie Smith, contains several very attractive novelties as well as recital artists of superlative quality is shown in the announcement that the first of the nine great events to be offered will include Mme. Margaret Matzenauer, Mme. Elizabeth Rothwell, Clarence Whitehill, leading baritone of the Metropolitan and the entire Philharmonic Orchestra with Valter Henry Rothwell conducting, in a superb presentation of Wagnerian music-drama excerpts. This splendid combination of artists supported by the orchestra should prove a whirlwind opening number for the course, on Monday night, Oct. 22.

A month later on Nov. 25, will be another novelty, The Impresario, William Wade Hinchaw's production of Mozart's opera comique, presented with an all-star cast headed by Percy Hemus, the American baritone. The third novelty coming one month later, Dec. 10, will be the famous quartet of Victor artists, Otto Klemm, Lambert Murphy and Royal Darnum, all nationally known artists offering a program of solos, duos, trios and quartets of operatic arias and classic numbers.

After the first three numbers of the series the remaining six numbers will be made up of some of the world's most celebrated soloists. The fourth event on Jan. 7, being Jascha Heifetz, violinist, the fifth event, Moritz Rosenthal, Polish pianist, the sixth, Max Rosen, Russian violinist, the seventh, Maria Ivogun, proclaimed the greatest coloratura soprano of the day. The eighth, our own Marie Charles, leading tenor of the Metropolitan, and the ninth and last event, Reinald Werrenrath, America's most popular baritone.

The primary object of Manager Smith in selecting this big list of artists from the Wolfsohn Musical Bureau of New York, was to purchase all the artists direct at a price that would enable him to offer a course within the means of every music lover and student of this community.

His offering of the series of nine events at season prices of from four to twelve dollars proves that he has started along the right path in his efforts to give the public a real music bargain.

ALCAZAR THEATRE

Owen Davis' latest comedy, The Nervous Wreck, which is to be presented on Broadway this fall will be the second vehicle for Charles Ruggles in his starring engagement at the Alcazar, and will be presented for the first time in the West, beginning next Sunday's matinee. June 3, Ruggles' work in this most amusing farce comedy will be watched with interest, as he will star in the New York production.

The Nervous Wreck is said by those who have read the script to be by long odds the funniest piece ever written by Davis, and to contain a vein of humor irresistible to the appeals of the risibles. The leading role, that of a young individual with an addiction to pills and ills, is made to order for Ruggles, and will give him a chance to again demonstrate his ability as a comedian.

The Nervous Wreck is founded on E. J. Raeth's story, The Wreck, and Davis in masterful fashion has constructed a play with the most unique situations conceivable with one complication following another with dizzy suddenness. Thomas Wilkes has surrounded Ruggles with a carefully selected cast of players, headed by Nana Bryant, who will have the leading feminine role and Russell Medcraft especially engaged for an important characterization. Those who will appear are Mary Duncan, Thomas Chatterton, John Pee, Norman Feusier, Arncy McNulty, Arthur Belasco, George Johnson and Anthony Baker.

Oh, Boy! the gay musical farce with Charles Ruggles in the principal role, in pleasing large audiences this week. The final performance will be given Saturday night.

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Should you be able to secure for us not less than **300 SUBSCRIBERS**, we shall give you a free scholarship at any music school or with any private teacher represented in the advertising columns of the **Pacific Coast Musical Review**, amounting to not less than **\$300.00**.

Or we will start for you a savings account with **THE ANGLO-CALIFORNIA TRUST CO. of \$300, OR MORE**, according to the number of subscribers you secure between 300 and 500.

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A Violin specially made by Alfred Lanini, the famous violin maker of San Jose, of a value not less than **\$300.00**.

An Art Design Talking Machine of a value not less than **\$300.00**.

Or any Musical Instrument at a retail value of not less than **\$300.00**.

[The value of the above named prizes will increase in proportion to the number of subscribers above 300.]

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We will give you a Free Scholarship in any Music school or with any private teacher represented in the advertising columns of **The Pacific Coast Musical Review** at a value of not less than **\$100.**

Or more, according to the additional number of subscribers you may secure between 100 and 300.

Or we will start for you a Savings Account with **THE ANGLO-CALIFORNIA TRUST CO. of \$100.00.**

Or more, according to the number of subscribers you secure between 100 and 300.

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Standard Talking Machine of a retail value of not less than **\$100.00**.

Violin of retail value of not less than **\$100.00**.

Or any other Musical Instrument of a retail value of not less than **\$100.00**.

[NOTE—The value of the above named prizes will increase in proportion to the number of additional subscribers you will obtain between 100 and 300.]

OTHER PRIZES:

Four tickets for the best seats of each of twelve different attractions of the Selby C. Oppenheimer Concert Course for 1923-1924.

Three of the highest priced seats for the entire season of eight grand opera productions to be given by the San Francisco Grand Opera Association for 1923 at the Civic Auditorium, under the direction of Gaetano Merola, next September.

Eight highest priced season tickets for the Friday Afternoon Symphony Concerts given by the San Francisco Symphony Orchestra, under the auspices of the Musical Association of San Francisco and under the direction of Alfred Hertz.

Should you secure for us not less than **FIFTY ANNUAL SUBSCRIPTIONS** you may have your choice from the following prizes:

Any Musical Instrument of the value of **\$50.00**. Two of the highest priced seats for twelve different attractions of Selby C. Oppenheimer's Concert Course of 1923-1924. Two season tickets (**\$3.00** each) for the season of Grand Opera to be given by the San Francisco Opera Association at the Civic Auditorium, under the direction of Gaetano Merola, next September.

Two of the highest priced season tickets for the Friday Afternoon Symphony Concerts of the San Francisco Symphony Orchestra Concert given under the auspices of the Musical Association of San Francisco and under the direction of Alfred Hertz.

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Register your name and address with the Contest Editor of **The Pacific Coast Musical Review**. Secure from this paper subscription orders.

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Do not let subscriptions accumulate until you secure the entire number you work for. **ONLY BONA FIDE MUSIC STUDENTS, MUSIC TEACHERS, MUSIC SCHOOLS AND MUSIC CLUBS ELIGIBLE TO PARTICIPATE IN THIS CONTEST.**

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It is to the personal interest of every concert artist, manager, teacher, student and music house to help us to secure as large a circulation as possible among the music loving public for it means additional interest in musical activities and consequently additional income.

OF VITAL IMPORTANCE TO OUR ADVERTISERS

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Pacific Coast Musical Review, 801 Kohler & Chase Building, 26 O'Farrell Street, San Francisco, California.

Special features contained in **Pacific Coast Musical Review**, beginning with the issue of June 16, 1923:

1—Editorial articles on important California musical problems.

2—Weekly installments of California's musical history from 1849-1923 (inclusive) by Alfred Metzger (75 years of music in California).

3—Short musical items about activities in Europe.

4—Short musical items about activities in the East.

5—Short musical items about activities on the Pacific Coast.

6—News from the music studios (including pupils' recitals).

7—News from the music composers' clubs.

8—News about resident artists, choral and orchestral organizations in California.

9—Criticism of all musical events in the principal music centers of California.

10—Special educational artist by distinguished artists and leading resident pedagogues.

11—Humorous items and anecdotes.

12—Reviews of new music and recommendations of new compositions.

WEEKLY LOS ANGELES MUSICAL REVIEW

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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

EDITORIAL ANNOUNCEMENT

In evidence of the deep personal interest which we are taking in the musical people of Southern California, and also as a recognition of the activities of distinguished California artists residing in Southern California we have appointed our own business manager, C. C. Emerson, to temporarily conduct the new Los Angeles office, which will be located in Room 610, Southern California Music Co. Building, Eighth and Broadway. Mr. Emerson, who will be in Los Angeles when this paper is in the hands of our subscribers, has been authorized to select his assistants who will attend to the news, review and business department. The editor expects to occasionally write this department himself. It is with regret that we are compelled to make this new change so soon after the one preceding, but we feel that we can serve the musical interests of Southern California better by a more direct personal contact with its distinguished musicians and important activities.

ALFRED METZGER,
Editor Pacific Coast Musical Review.

Los Angeles, May 28, 1923.

Abbie Norton Jamison, the well known piano teacher and voice coach, will be one of the members of the musical colony in the new studio building built by the Southern California Music Company, which is to be opened June first. On that same date, she will reopen her home studio, in her new residence at 1147 West 21st Street, after a three months' stay at the Merritt Jones Hotel in Ocean Park. Mrs. Jamison is preparing for a busy summer season, for in addition to a large enrollment in the private classes of herself and her assistants, Miriam West-Hyatt and Elsie L. Carlson, she will be one of the teachers in the Summer Session of the University of Southern California.

The Jamison Quartette are giving much time to rehearsals and plans for next season's work. Their recent engagements include programs at the Lyric Club Lawn Fete, held recently at the home of Mrs. M. L. Whittier, in Beverly, and an afternoon musicale given May third, by the First Presbyterian Church Society of Santa Monica, in the parlors of the Merritt-Jones Hotel. By invitation of Mrs. Bond they will sing a group of lieder songs at the Carrie Jacobson-Bond radio program June 1st.

The Southwest Museum secured Lorena Scott, soprano, who toured with the Gallo-English Opera Company for their program, and on Saturday morning, May 26, she gave a group of songs for the children. The music of the day was of an Italian character and coincided with the stories of the morning. On Sunday morning the museum had for its soloist the noted pianist Clara Ingham, who gave a group of selected numbers.

Charles Draa arranged a very artistic program in which the artist teacher and their pupil in the Music Arts Building took part. This was on Saturday and was followed by a reception, and like all other events on Music Week, was free to the public. Those taking part were: William Hüllinger, flutist; Edith Lillian Clark, pianiste; the Woodward whistling Quartette; Hubert Graff, harpist; May MacDonald Hope, pianist; Constance Balfour, soprano; Florence Middaugh, contralto; Jay Flowe, flutist; J. B. Ponlin, tenor; William Pilcher, tenor; Maude Fenelon, soprano; Raymond Harmon, tenor; William E. Ooley, tenor and Raymond McPheeters, pianist. Carl Bronson was chosen as the chairman.

Sylvain Noack, concert master of the Philharmonic Orchestra, and Flora Myers Engel, soprano, gave a concert at the Hollywood Congregational Church on the evening of May 23rd that attracted a great deal of favorable comment in musical circles.

Georgia Stark, coloratura soprano, is to appear in song recital at the Elbel Club on the evening of June 12th. She will be assisted by Homer Simmons, pianist, who is another artist who is New York bound.

Miss Ruth Annette Sable, director of Industrial Music for the Los Angeles Commerce, on Friday evening, directed a program arranged by members of the Women's overseas organizations for the benefit of the boys of the American Legion. Other offerings were contributed by Alberta and Lorene Davis, known as the "Sammie Sisters," Mrs. L. J. Selby, Diana Evers and Mrs. Ida Donnell.

Mrs. Hennion Robinson, composer and pianiste, and Miss Ingrid Arneson soprano were heard in a group of delightful songs at the Press Club on Tuesday.

Gertrude Cleophas, will give an interesting musical program on Friday night, at 3 p. m. in the rooms of the MacDowell Club in the Tajo Building. She will be assisted by Mrs. Graham F. Putnam and these two artists will offer an entire program of compositions by Edward MacDowell.



Fitzgerald's for the Advancement of Music

Olga Steeb

This distinguished pianist, who will appear as soloist with the U. S. C. Glee Club in Los Angeles on June 1st, is one of the outstanding figures in the musical world today. The recent announcement that the Steeb Piano School would open early in the fall has been met with enthusiastic appreciation. The official piano will be the

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PROGRAM FOR WEEK OF MAY 27

(a) The Prince of Pilsen—Selection von Suppe
(b) Post and Premonition—Overture 21st St.—Marlinphone Solo—Charles E. Calkins
(c) Syncretized Impressions—Arranged by Mr. Elinor

In conjunction with
"HARRY L. RAY"
The prince of skyliners, in his latest
burlesque of humor
"SAFETY LAST"

Mme. Anna Ruzena Spotte, the well known contralto, will conduct a summer class in Los Angeles this season, according to announcement from her studio in the Tajo Building.

William Pilcher, tenor, sang at the annual dinner of the First Presbyterian Church South Pasadena, and other appearances during Music Week were before the South Pasadena Chamber of Commerce, the San Pedro Community Chorus and at the Maryland Hotel in Pasadena.

Luna Wellman Quorton's pupil, Miss Florence Austin, was one of the successful contestants in the Orange County Music contest which took place last week, winning the second place in the piano contest. The numbers played by Miss Austin were Beethoven's Moonlight Sonata, first movement, and the Witches Dance by MacDowell.

The Los Angeles Opera Club, held its first meeting at the Castle San Simeon in Hollywood on Tuesday evening. The purpose of this club is a more intimate appreciation of grand opera. A large group of musicians and music lovers began the study, and among those present were: Mme. Alla Nazimova, Dr. Robert Douglas, Senor Tonelli, Dr. Alymer Harding, Gertrude Cleophas, Albert Tessler, Frances Kendig and Mildred Stone.

Mme. Johanna Sherley, pupil of Godowsky, is visiting in Los Angeles, and together with her talented little daughter, Constance Jeannette, who is regarded as a piano prodigy, are creating considerable attention in the musical world in Los Angeles at the present time.

Charles Wakefield Cadman, will spend the summer at his home in Hollywood, completing the Hopi Indian Ballet for Ted Shawn which will be produced next season and used on his tour by the Denishawn dancers. Shanewis, Cadman's opera, will be produced at the Hollywood Bowl the latter part of September, and Mr. Cadman's plans are to remain here during the summer for the rehearsals.

Harold Hurlburt, tenor and musical lecturer of New York is visiting in Los Angeles, prior to his northwestern tour to begin about the first of July. He represents the New York vocal profession in the New York Rotary Club.

Olga Steeb, the well known American pianiste, will assist in the last program given by the University of Southern California Glee Club at Trinity Auditorium on Friday evening, June 1st. The club opened its winter season the first of February, making the initial appearance in the opera house of San Bernardino, after which followed a series of successful week-end trips and concerts in San Diego, Long Beach, Monrovia, Redondo, Santa Ana, Pasadena and the Boward, Trinity and Philharmonic auditoriums of Los Angeles. Harry C. Hardin, traveling manager for the Glee Club, has just returned from an extensive eastern trip which has resulted in attractive hookings of the club in Ogden, Salt Lake City, Denver, Omaha, St. Louis, Chicago and other prominent cities.

Herman Heller, conductor of Grauman's Metropolitan Symphony Orchestra conducted a 150 piece orchestra composed of solo artists from the four Grauman Theatres through an hour's superb program on Saturday morning at 11:30 in Pershing Square. This was a part of Sid Grauman's share in the Music Week festivities

ered through his various musical organizations and orded a wonderful treat to the thousands who crowd- the square. The chief number of Mr. Heller's pro- gram the famous Overture 1312 by Tschakowsky. This a magnificent work opening with the strains of the Russian Hymn, God Preserve Thy People, and also recd the national Hymn intermingled with the resillaise. Under Herman Heller's magic baton, and h an orchestra of this proportion, a rare treat was orded music lovers which will not soon be forgotten.

Henri La Bonte, tenor, Charlotte Gale, Agnes Cain- w and Harry Girard appeared on the program and orded an operatic aria from Rigoletto at the Sunday ring Discovery Concert at Graumanns on May 27. ed interest was due to the fact that Annie Timmer- yed Casella's beautiful composition, Chanson Neopol- as a celo solo.

The last free concert scheduled for Music Week took e at Exposition Park on Saturday night. Four ensembles made their only appearance of the week. ese were the Women's Symphony Orchestra, Ameri- Bird Whistling Chorus, directed by Margaret Wood- rd, the Los Angeles Scottish Pipe Band and the itish Dancers. Frank Geiger, basso, the Orpheus ar- drected by Hugo Kirchoffer, and Mr. and Mrs. ep Regnier completed the very excellent program.

The Zoellner Conservatory of Music gave one of the st interesting and varied programs of the season at Faculty Recital at the Conservatory on the evening e 21st inst. The program was as follows: White ds (Ralston), Orientale (Ralston), Caprice (Ral- n), Frances Marlon Ralston; Intermezzo from Shave- (Charles W. Cadman), Scherzo, Op. 15, No. 12 thr Bianhar), Allegretto Grazioso, Op. 13 (Iwaow), ller Quartet; Songs—Zueignung (Strauss), Vissi re (Puccini), Dona Ghrey; Sonata, Op. 13, for n and Piano (Grieg), Antoinette Zoellner, Anne ller, Jr. Address on Public School Music—Joseph Person; Songs—Le Tasse (Godard), Come to the odland (Perry), Dona Ghrey; Fantasy for String odinet (Ralston), Andante Cantabile, Op. 11 (Tchal- rsky), Zoellner Quartet.

he Los Angeles Oratorio Society presented the great- American oratorio, the Ode to Music by Henry lly, at the Hollywood Bowl on Sunday afternoon e final event of Music Week. The performance, given under the direction of John Smallman as a efit for the Summer Bowl Concerts. Appearing as ure soloists was Arthur Hackett, nationally famous or, who made the trip from the East to appear in program. The assisting artists were Florence Mid-

daugh, contralto, Molba French Barr, soprano and Clifford Lott, baritone. Julius Bierlich was concert master in this very excellent presentation, the singers showed fine training and great credit is due Mr. Small- man who has built up the Oratorio Society to its pres- ent state of ability. The Ode, with the words by Henry Van Dyke is a poem dedicated to music and it describes the various moods of music and with the orchestral accompaniment it brought out the poets beautiful style, in its entirety.

PASADENA NEWS

The Woman's Choral Club of Pasadena gave its sec- ond concert of the year, sixteenth season, in the Palm Terrace of the Hotel Maryland Tuesday evening, May 22nd, before a very appreciative audience. Much credit is due Mrs. C. C. Blauvelt who organized and who has been musical director of the club during its existence. Under her splendid leadership, the voices of approximately sixty members blended perfectly and followed the spirit of the selections which were well chosen and excellently presented by the club. The Club was ably assisted by Miss Lois Wall, splendid accompanist, Miss Catherine Jackson, well known harp- ist formerly of Chicago, and Miss Esther M. South, mezzo-contralto, who gave several lovely solos; Mrs. Wend- G. Robinson, whose exquisite soprano voice was heard above the chorus in one brilliant number; Miss Carrie B. Neale, soprano, who sang very effectively the solo part in another, and Miss Lulu E. Finney who accompanied Miss Wall in the closing number.

Miss Marion Ralston, well known Pasadena composer, gave a program during Music Week at the Zoellner Conservatory of Music in Los Angeles.

Will Rounds, conductor of the Pasadena Community Orchestra, presented the last program of the season on Saturday evening, May 5th, at the High School Auditorium with Esther Tobler, violinist as soloist. Miss Tobler gave a very finished performance of Bach's Violin Concerto in G. Minor with the orchestra. Miss Tobler, who is a graduate of the Detroit Conservatory is con- tinuing her studies with Mr. Rounds, whose work as an instructor in violin playing is showing marked results.

Music Week was observed in the Community Play- house by the presentation of a musical extravaganza called The Follies of Pasadena, the musical score of which was written by Dr. Raymond Mixell, a well known Pasadenaan. The music which was sparkling and vivacious received much praise and was played by a volun- teer orchestra of members of the Pasadena Community Orchestra under the leadership of Will Rounds, the well known conductor.

The Monday Evening Musical Club of South Pasade- na gave a very interesting concert before an audience of five hundred in the open air theatre of the Okeonta Academy, Sunday afternoon, May 20th. Norine Clark- son Merritt, well known concert violinist, had charge of and participated in the program. Space forbids mentioning each number but the applause proved that the large audience was highly appreciative. Mrs. Merritt is a violinist with tone, feeling and a musician- ship combined with grace, beauty of bowing and a charming personality.

Arthur Farwell, well known composer and conductor with the assistance of the Community Orchestra, directed a chorus of 300 at Brookside Park on Sunday afternoon, May 20th. HELEN WOOD.

Rosa Ponselle, the Metropolitan prima donna soprano, who dazzled a large audience here a few weeks ago, will be heard at the Hollywood Bowl Sunday afternoon, June 3. Proceeds of the concert to be donated to the Bowl improvement fund, thanks to the Fitzgerald Concert direction. Arrangements are being made to accom- modate 15,000 hearers, when the radiant voice of the star will fill the Bowl.

California Theatre.—For the concert at the California theatre this week, Carl Elinor is offering one of the most diversified programs heard in Los Angeles for some time. All the faculty which Gustave Luders pos- sessed for mingling melody, harmony and rhythm is remarkably expressed by Elinor in selections from the composer's famous comic opera, "The Prince of Pilsen," which is the opening selection. The second number is a novelty and all the ovations heard by Charles Cal- kins, marimbaphonist of the orchestra, are well earned. Mr. Calkins plays as a solo Clark's "Carnival of Venice" and as an encore he does Drdla's famous "Souvenir." Played first as a classic he swings into what are known as "blues" and reveals "Souvenir" as one of the best fox trots heard for a long time. Although the jazz rendition of "Souvenir" is welcomed, the third number on the program is called "Syncopated Impressions," and is Elinor's arrangement of the popular dance bits "Stumbling," "Some Little Bird," "A Young Man's Fancy and "Ain't We Got Fun."

ORVILLE HARROLD AT LOEW-WARFIELD

Already foremost for its musical programs, Loew's Warfield Theatre, sets a new mark for a motion picture theatre with the presentation for an engagement com- mencing Saturday, June 2, of Orville Harrold, leading American tenor of the Metropolitan Opera Company. Harrold has just closed his season in New York where he has sung more than a score of different roles for the Metropolitan during the past three years. He

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has renewed his contract with Giallo Gatti-Casazza, director general of the Metropolitan Company, and sings in California through his consent, only at Loew's Warfield and at Loew's State in Los Angeles. It is the tenor's first appearance in a motion picture theatre.

San Francisco music lovers will remember Harrold for his visit three years ago during the Scotti Opera season at the Exposition Auditorium. It is interesting also to note that it was Harrold who created the role of Nemion in "Cleopatra's Night," an opera by Henry Hadley, former director of the San Francisco Symphony Orchestra. Accompanying Harrold is Emil J. Polak, former conductor for Mary Garden, Titta Ruffo, and other opera stars, who is guest conductor of the Warfield orchestra for the operatic numbers. Lipschultz, however, directs his "Music Masters" as usual for the balance of the program.

Harrold sings Canio's Lament from Leoncavallo's opera, "I Pagliacci" and "For I'm Falling in Love With Someone," a song revived from the days of his tour in Victor Herbert's The Naughty Marietta." By a coincidence of engagements, David Belasco's drama, "The Girl of the Golden West," which inspired Puccini's opera of the same name, is the screen attraction for the week. Selections from the opera will provide the overture for Lipschultz and the Music Masters.

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San Joaquin Valley Musical Review

Edited by LILIAN TURNER HAYS
1753 Van Ness Avenue, Fresno, Calif.
Telephone Fresno 7499

The Fresno Symphony Orchestra has passed through its seventh successful season (1922-23), under the direction of Earl Towner, playing to a total audience of 10,000 people. This has been a particularly successful year from a financial point of view, and—more important—it has been a year of musical achievement for the organization. The musical standard of Mr. Towner has always been high but he has been enormously handicapped because of limited instrumentation until this year, the fifty members of the orchestra have given their services without remuneration of any kind in order to help Fresno to have good music. For six years they gave of their talent and time and this year they were paid such a small sum that in many cases it did not cover transportation to and from rehearsals, as many of the players came from other towns to work with the Fresno Symphony Orchestra. The degree of success which any such organization attains is dependent in a large measure upon the community support it receives. This support has not been lacking in Fresno and from present indications we may expect an even richer season next year. The organization lacks several instruments which will be supplied if the funds are sufficient.

During the last season the orchestra was assisted by the following outside artists: Charles Bulotti, lyric tenor, of San Francisco; Charles Wakefield Cadman, composer-pianist; Miss Harriet Bennett, soprano, of San Francisco. It was also assisted at one concert by The Fresno Symphony Chorus, a group of 44 voices. At another concert the soloist was Pasquale Santa Emma, local trumpeter and the last concert Will Hays, violinist and concert master of the orchestra, played.

Miss Bennett is a former Fresno girl and is always received here with enthusiasm. She is "our own" and we have great pride in her phenomenal rise in the musical world. Mr. Cadman played the piano in his own compositions on the piano and conducted the orchestral rendition of his Intermezzi from Shewanis. Mr. Santa Emma played Schubert's Serenade and Liberator's Pyramids. He is a trumpeter of first rank. He has the real Italian musical appreciation and his tone is as clear as a bell. Mr. Hays played Vieuxtemps' Ballade et Polonaise at the last concert. Quoting The Fresno Bee:—In it he displayed sympathy and understanding of violin possibilities as well as a well developed technical facility. Hays is a violinist of virtuosic ability and is too seldom heard in solo work." Among the numbers given by the orchestra during the year were: Algerian Suite, Saint-Saens; Tschalkowsky's March Slav; Symphony in C minor (Number 5), Beethoven; Jensen's Wedding Music; Overture Phedre, Massenet; at one concert the orchestra was assisted by Mr. Richard Sarafian, flute and Mr. E. H. Leonard, 'cello, in Titi's Serenade. There were six concerts.

Fresno is everlastingly grateful to the young man who had foresight and idealism enough to found this orchestra and conduct it without personal gain during these hard years. No one has ever done a better piece of musical pioneering than Mr. Earl Towner.

The operetta, "The Belle of Barcelona," composed and directed by Charles R. Chaney, music director of the Saner High School was given by the students of the school, April 14th and 15th. The cast of 70 in the chorus and 10 soloists. The orchestra of 18 pieces under the directorship of Mrs. Chaney, pianist, was also made up of students. In his score Mr. Chaney has caught the musical spirit of historic old Spain, the land of sunshine and song, tambourines and castanets, dashing searitors and thrilling romances. Mr. Chaney has a number of songs, piano and orchestra selections in manuscript and it is to be hoped we will hear more of his work. He is leader of the second violins in the Fresno Symphony Orchestra.

The Seventh Annual May Music Festival of the Fresno Public Schools was given May 25th and 26th at the Fresno Civic Auditorium. Under the direction of Earl Towner and Inez Coffin. The choruses from the elementary schools were directed by Miss Coffin and those from the secondary schools by Earl Towner. Accompaniments for the choruses were played by an orchestra selected from the Fresno High, Fresno Technical, Washington and Longfellow Schools. The band, also selected from the elementary schools was conducted by Pasquale Santa Emma. The following programs were given Friday, May 25, 1923—Miss Coffin, director: Opening March—El Capitan (Souza); Salute to the Flag, led by Captain J. E. Burns, Commander of Atlanta Post 92, G. A. R.; The Star Spangled Banner (Key-Smith); I Am Music (The Spirit of Music); Lola (Key-Smith); Trittico (Pia Tiozza); Chorus: (a) Washington Post March (Souza); (b) Gems from the Opera (Berry); (c) La Donna E Mobile (Verdi). Bands from the Fresno High and Fresno Technical Schools, P. Santa Emma, director: (a) Lullaby (Brahms); (b) From the Land of the Sky-Blue Water (Cadman); Fresno Boy Choir: Remarks—William John Cooper, Soprano; (c) The Night Has a Thousand Eyes (Earl Towner); (d) Little Rose (Earl Towner); Chorus: (a) Triumphant March, from Aida (Verdi); (b) God of the Nations (Verdi); High School Boys Glee Club, Mary Carson Orr, Director: Serenade (Schubert); John Muir, Emerson and Kirk Choruses; I Love You, California (Frankenstein); Chorus: Accompanists—Mrs. Ida Summers, Earl Towner. Saturday, May 26, 1923—Mr. Towner, Director: Opening March—Sempre Fidelis (Souza); Star Spangled Banner, Chorus, Orchestra and

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Audience: (a) America's Message (Johnstone); (b) I've Been Thinking, Chorus; (c) Lullaby (Brahms); (d) From the Land of the Sky-Blue Water (Cadman); Fresno Boy Choir, Miss Coffin, Director; (e) Festival Overture (Ascher); (f) American Patrol (Meacham); (g) Gems from the Operas (Berry); Bands from the Fresno High and Fresno Technical Schools, P. Santa Emma, Director; (a) Star Daisies (Busch); (b) Swing Song (Edmunds); Fourth Grade Class, Hawthorne School, Lucile Mand, Director; (c) When I Go Home (Towner); (d) To the Spring (Gounod); (e) My Heart at Thy Dear Voice (Saint-Saens); Girls' Choruses: On the Road to Mandalay (Speaks); Baritones and Basses; Unfold, Ye Portals (Gounod); Chorus.

(Quoting Miss Coffin's Morse in the Fresno Bee of May 26th): The first program of the Fresno Public School music pupils passed off happily and was a joy to hundreds of young songsters, as well as to several thousand listeners who crowded the civic auditorium last night. Earl Towner, Miss Inez Coffin, Miss Mary Carson Orr, P. Santa Emma, L. E. Cain, Miss Heorietta Burns, Miss Catherine Bathia, Will Hays, Mrs. William Foster Elliot and many other assistants in the music department of the public schools have labored for months to perfect these festival programs and the result of their effort as displayed last night was admirable.

The little people piped up in their childish trebles and well outlined harmonies with an evident enthusiasm and love for the work that was a delight to the eye as well as the ear. The boy choir distinguished itself in the difficult harmonic embroidery of the Brahms' Lullaby and the Land of the Sky Blue Water was clear as a mountain lake. The bands from the Technical and Fresno High Schools, under the baton of Pasquale Santa Emma showed the excellence of their training by their precision and adherence to the score.

Two songs from the pen of Earl Towner were especially well received. They are songs of sentiment with a rhythmic swing which the children love. Mary Carson Orr directed the high school boys' glee club in two masculine songs from Verdi. The boys attacked them valiantly. I Love You, California. The very general program amid waving hands, and the very general feeling among the groups that the music life of the future Fresno is in good hands. Such a start as these boys and girls are getting in the right understanding of a great art and element of life will grow into appreciation of the better sort.

One notable impression these young singers left was the ease with which their songs were produced. There was no forcing of tones, no strained effort to make a gay noise. The melody had full sway in their minds and voices. Too much can not be said in commendation of this method of teaching children to sing. It will preserve their vocal abilities for the days when power and beauty of voice are expected of them.

(To be continued next week.)

MISS CORINNE KEEFER'S CONCERT

Miss Corinne Keefe, contralto, pupil of Mme. Rose Relda Cailleau, and prize winner of the Northern California contest of the California Federation of Music Clubs for voice, gave a most successful recital in the Fairmont Hotel on Wednesday evening, May 23rd, at 8 o'clock. The program was ably and most artistically assisted by her teacher. This concert was given under the direction of Mme. Cailleau to enable Miss Keefe to defray her expenses for the trip to Asheville, N. C., where she will compete in the National Contest of the California Federation of Music Clubs. The patronesses who were responsible for making this event a financial success included: Mrs. George Cameron, Mrs. Jesse Lilienthal, Mrs. Leon Sloss, Mrs. J. W. Reid, Mrs. Mortimer Fleishacker, Mrs. Rudolph Spreckles, Mrs. Sidney Ehrmann, Mrs. E. Heller, Mrs. Armand Cailleau, Mrs. Will Crocker, Mrs. Leon Guggenheimer and Mrs. W. Magee.

The program opened with a duet from Delibes' Lakme sung by Miss Keefe and Mme. Cailleau in a manner that revealed its innermost musical characteristics. It was an exceptionally successful delineation of the difficult phrases of which this work is composed and showed both teacher and student thoroughly well equipped for the task. Mme. Cailleau was the assisting artist, as already stated, and as usual enthused her hearers with the excellence of her vocal art. She is in specially fine voice and sang an Aria from Sonnambula (Bellini). When I Was Seventeen (Kramer) and Les filles de Cadix (by request) (Delibes) with that rapidity of expression and flexibility of voice quality which has become such a generally delightful feature in this artist's concert programs.

Miss Keefe acquitted herself most creditably proving that the prize was worthily bestowed. Her flexible, rich and resonant voice showed to splendid advantage in a number of well selected compositions. She proved in herself capable both as interpreter of predominating sentiments and also in the use of her vocal organ. She was enthusiastically applauded and everyone wishes her success in her ambitious endeavor to carry home a prize from the National Contest. The complete program rendered on this occasion was as follows: Duets—Lakme (Delibes); Mme. Cailleau, Keefe and Mme. Cailleau; (a) Aria—Sanson and Delilah (Printemps qu'on commette) (Saint-Saens); (b) Aria—Sappho (O ma lyre incommette) (Gounod); Miss Corinne Keefe; (a) Aria—Sonnambula (Bellini); (b) When I Was Seventeen (Kramer); (c)



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Les filles de Cadix (by request) (Delibes), Mme. Rose Relda Cailleau; (a) Aus meinen grossen Schmerzen (Franz); (b) Erlkönig (Schubert); Miss Keefe; (c) Psyche (Paladilhe); (d) Slav Song (Chaminade); Miss Keefe; (a) Trees (Rasbach); (b) The Danza (Chadwick); (c) Dawn of the Desert (Ross); (d) Song of the Open (La Forge); Miss Keefe.

The Misses Hazel Nichols and Relda Marie Cailleau played the accompaniments with taste and adequate pianistic expression. A. M.

DE VALLY'S ANNUAL PUPILS' RECITAL

The fourth annual pupils' recital of the De Vally Opera Institute took place in the Italian ballroom of the St. Francis Hotel on Friday evening, May 18. Every seat was occupied by interested music lovers who showed their appreciation and pleasure by rewarding the performers with the enthusiasm of their applause. Inasmuch as the writer had to attend two other events on this same evening, it is physically impossible for him to give a detailed review of every number on the program. Judging from the young singers and pianists we heard, however, we feel thoroughly convinced that each one of them is well deserving of individual mention and some day we are sure they will have an opportunity to do so to their efforts.

It is, however, perfectly in place to compliment Mr. De Vally for the splendid work he is doing in an educational way. He is not only training his students in a manner to enable them to reveal their voices and talents at their best, but also to make them feel at ease and to carry themselves in a manner worthy of experienced artists. This is true of every participant on this program. There is not apparent that atmosphere of amateurship which is an ordinary characteristic of a pupils' recital. Sally Osborn played the accompaniments very efficiently and with adherence to the special and predominating features of the various young performers.

The complete program was as follows: Ensemble Chorus—Banco et Juliette; Prologue—Verone vit Jadaux deux familles rivales (Charles Gounod); Florence Blackman—Sonatina for piano (Clementi); H. Edgar Richard, Baryton—Semele, Air: Where'er You Walk, (G. F. Handel); Beulah Jean Pollok, Soprano—Le Mariage de Figaro, Air de Cherubin, second Act, Mon coeur s'ouvre (W. A. Mozart); Edward G. McKean, Tenor—Johannes, Recitatif et Strophe, Air de Phylas (C. W. von Gluck); Elsie Ingham, Contralto—Mignon, Romance de Mignon, first Act, Connais-tu le Pays? (A. Thomas); Muriel Chadwick—(a) Theme for piano (Schubert); (b) Elfin Danza (Grieg); Kathleen Hall, Soprano—Romeo et Juliette, Chanson de Stephano, third Act, Dupes hier, je cherche en vain un bon maître (L. M. de Henry E. Reed, Tenor—Semele, Air: O Sleep! Why Dost Thou Leave Me? (G. F. Handel); Beulah Jean Pollok—(a) Who Knows, Text from the Persian of Omar Khayyam (William Sticksles); (b) Down in the Forest (Landon Ronald); Julia Andrus—Sonata for piano (L. van Beethoven); Elsie Ingham—(a) The Opal, (b) The Pearl (Adam Carse); Edward G. McKean—(a) Mocha (M. Frank L. Tours); (b) Thou Art So Like I Flower (G. W. Chadwick); Kathleen Hall—(a) Filtration (Pearl G. Curran); (b) Gossiping (John Wilson Dodge); Ensemble Class—in a Persian Garden, Alms! The Spring should vanish with the rose (Liza Lehmann); Misses Hall, Pollok, Ingham, Hildebrand, Messrs. McKean, Mainwaring Reed, Kincaid, Richard.

LORING CLUB CLOSES 46TH SEASON

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By ALFRED METZGER

The Loring Club of San Francisco, one of the foremost and ablest male choruses in the Pacific Coast, gave its fourth and last concert of the forty-sixth season at Scottish Rite Auditorium on Tuesday evening, May 22, before an audience that occupied every seat in the hall, many of them perfectly contented to stand. For a number of years Wallace A. Sabin has directed this organization in a manner to increase its artistic possibilities until today it has arrived at a period of its useful activity when fifteen hundred people crowd the hall and give vent to their enthusiasm by prolonged and spontaneous demonstrations of genuine approval. Mr. Sabin is specially competent in the selection and preparations of programs that combine artistic character with that vein of melodic and rhythmic beauty which appeal so greatly to the average musical audience. This final concert of the season was no exception to the rule. The program consisted of the following delightful numbers: Bedouin song, for chorus of men's voices with accompaniment of strings and piano; "The Song of the Sea" (Franz Mair), for chorus and men's voices; The Song of the "Wester" (Charles Villiers Stanford), for solo bass and chorus of men's voices with accompaniment of strings and piano; Soloist P. H. Ward; Sweet and Low (J. Barnby), for chorus and men's voices; St. John's Eve (Joseph Rheinberger), for chorus of men's voices with accompaniment of strings and piano; Three Songs—Sea Fever (Wallace A. Sabin) with accompaniment of strings and piano, conducted by the composer; I Found My Song (Vogel) Like a Star (Frederick Maurer), two Dreams Dwell in Her Eyes (Frederick Maurer), accompanied by the composer, James E. Ziegler; Dusk (D. B. Moody) for chorus of men's voices; Forest Harps (Edwin Schult), for chorus of men's voices and piano; soloist, A. Rogers; The Little Admiral (Charles Villiers Stanford), for baritone solo and chorus of men's voices with accompaniment of strings and piano; soloist, James E. Ziegler. Both as to program and interpretation this was one of the very best events given by the Loring Club. Of special interest was Mr. Sabin's Sea Fever and the two songs by Frederick Maurer—I Found My Song Were Like a Star and two Dreams Dwell in Her Eyes. The three compositions revealed fine melodic merit as well as very effective words. Mr. Sabin sang them with perfect understanding as to their values and an excellent baritone voice used with discrimination and technical intelligence. Another splendidly interpreted work was Arthur Foote's The Farewell of Hiawatha. Herein also Mr. Ziegler displayed his artistic qualifications as a soloist, while the Loring Club responded nobly to the action of the conductor, showing fine ending of voices and precision of attacks. The choruses by Charles Villiers Stanford were also gems of choral interpretations. P. H. Ward sang the solo in The Song of the "Wester" with force and effectiveness, while George Krull gave an excellent account of himself as soloist in The Little Admiral.

Benjamin S. Moore played the accompaniments with that artistic taste and sense of execution which forms such a splendid feature of his excellent work. A competent string orchestra assisted the club and included: William F. Araia, Hans Koenig, Ricardo Ruiz, two violins; R. Laria and L. Armatas, second violins; Emil Hahl, viola; Willem van der Vliet, violoncello and A. Annarumi, bass. All the Loring Club and Wallace A. Sabin have reason to feel gratified with the brilliant close of their splendid season.

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Pacific Coast Musical Review

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SAN FRANCISCO, SATURDAY, JUNE 9, 1923.

PRICE 10 CENTS

GODOWSKY CHATS ABOUT MUSIC IN ORIENT TRANSBAY CITIES ENJOY SUMMER CONCERTS

Eminent Piano Virtuoso Spent One Day in San Francisco on His Way to New York From the Far East and Told the Editor of the Pacific Coast Musical Review Many Interesting Things About Musical Conditions in the Oriental Countries

BY ALFRED METZGER

Leopold Godowsky, the eminent piano virtuoso, who toured the Orient this season and who will not return to the Pacific Coast in concert until the season 1924-1925 stopped over in San Francisco on his return trip to New York for one day week before last. We were fortunate enough to arrange a chat with the distinguished musician and he told us many things which will be of interest to our readers. The Oriental countries visited by Mr. Godowsky this season included China, Japan and Java. During his trip he experienced all kinds of climates and temperatures from the very lowest in Manchuria to the very highest in Java. He also had many unforgettable experiences not one of the least being the loss of his Knabe concert grand piano forwarded to him by Kohler & Chase in San Francisco and which after several weeks of hiding in Manchuria turned up in the end much to the relief of the great musician.

"While I did not expect much response from the Oriental people," said Mr. Godowsky, "I was unusually surprised to find that I was so greatly mistaken. While in China the native population did not seem to take great interest in piano recitals the population of Japan and Java were exceptionally appreciative. In China my concerts were almost exclusively attended by Caucasian races, principally American and English people. In Japan and Java, however, the concerts were crowded with natives who evidently enjoyed the programs, for the scheduled concerts had to be increased in number and in the larger cities the original number had to be doubled. In Tokyo, for instance, the original number of five concerts which were given in five successive days were crowded and another five concerts had to be given later also in five successive days.

"I was surprised to find the Japanese people so intelligently musical, appreciating specially the more serious classics. Invariably the best music was mostly appreciated. But the surprise of my trip was the receptivity of the Javanese people. They have a music of their own which is singularly beautiful. Their instruments are essentially percussion, but of a character that reveals the most extraordinary shades and tone qualities. They have large orchestras or bands of these instruments. There are two Sultans each of whom supports one of these bands, each of which has several hundred musicians. The effect of this music is indescribable. Some years ago one of these bands was in Paris and the effect of this music was so sensational and so impressive that it is not too much to say that the modern French music was influenced by it and much of its beauty is infused in these Javanese strains.

"There is a tremendous future for artists in the Oriental countries but I would advise those who visit the Orient to act exactly as they would in their own country. The people know what is proper etiquette and they want the opportunity to observe the same conventionality when appearing before Oriental audiences as they do before their own race. If, for instance, an artist, owing to the heat in Java, should regard himself justified to don summer attire, instead of adhering to the regulation evening dress he will be regarded with disfavor. The Oriental people are very sensitive on this subject, and although

the artist resorting to comfort may have no idea of slighting the people, his disregard of the conventionalities will create a very unfavorable impression.

"The manager in charge of my concerts (whose name the writer has forgotten much to his regret—Ed.) understood his business thoroughly. Every one of the concerts booked in advance was given and everywhere the attendance was all that could be desired. I



LEOPOLD GODOWSKY

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was treated royally in every way, met many prominent people who showed the result of culture and refinement and really enjoyed myself in the main thoroughly. Barring excessive heat in Java my trip was a very pleasant one and I am looking forward to another visit to the Orient, after my conclusion of the next American tour, with great pleasure. I certainly am very anxious to return.

"I am now going to New York to make arrangements for Brunswick records and Ampico rolls, after which I may either return to California for a while, or go to Europe, according to the plans made by my managers in New York. I would like to spend the summer in this State which

(Continued on Page 11, Column 1)

Oakland Chamber of Commerce Concert a Feature of Music Week—Mrs. Wilson-Jones Gives Fine Concert—Olive Reed Cushman Students Are Heard in Fine Program—Berkeley Violin Club Gave an Enjoyable Recital—Other Interesting Events Also Please

BY ELIZABETH WESTGATE

Oakland, June 5, 1923.

Music Week on this side made no great demands upon the attention of the public. There were a few events of a wider interest, and many churches and studios gave attractive programs in honor of the "Week." But 'tis a busy world, mates, and few persons can find much "extra" time for special occasions.

One of the most delightful of the larger affairs was the concert given at the

Spiritual), (Barleigh), Oakland Orpheus, Edwin Dunbar Crandall, director, Essie Beatty Roland, accompanist; Trio, C minor Allegro (Mendelssohn), Arion Trio; This is the Moon of Roses (Victor Harris), Orpheus; My Heart at Thy Sweet Voice (Saint-Saens), Eva Gruninger Atkinson, Benjamin Moore, accompanist; Soldiers Chorus (Faust), (Gounod), Orpheus; Address, Dr. Aurelia Henry Reichardt, Mills College; Londonderry Air (Grainger-Kreisler), Rondeau (Hayden), Arion Trio; The Wager (E. D. Crandall), Lullaby (E. D. Crandall), Orpheus Chanty (Hagman), Bain (Curran), The Blind Flowerman (Clarke), Mrs. Atkinson; Farewell (Ephraim Cutler, Jr.), Orpheus.

At the Town and Gown club rooms in Berkeley, on Tuesday evening, May 22, Mrs. Wilson-Jones, soprano, formerly of London, England, presented a charming program before an audience which filled the attractive hall. Her accompanist was Mrs. Edwin H. Duncan, who has the honor of R. A. M. after her name, and whose work was no small asset to the success of the evening. This was Mrs. Wilson-Jones' program: (a) My Heart Ever Faithful (Bach), (b) Angels Ever Bright and Fair (Handel), (c) My Mother Bids Me Bind My Hair (Haydn), (a) Jewel Song (Faust), (Gounod), (b) Who is Sylvia? (Schubert), (c) Passing By (Purcell), (d) Solvejg's Song (Grieg); (a) Si mes vers avalent des ailes (Hahn), (b) Last Night (Kjerulf), (c) The Rosary (E. Nevin); (a) Der rote Sarafan (Titoff), (b) Caller Herrin (Nath. Gow), (c) Believe Me (Old Irish), (d) Cherry Ripe (Horn), (e) Battle Hymn of the Republic (W. Steffe); (a) An Old Romance (Guy d'Hardelot), (b) Star Eyes (Oley Speaks), (c) Down Here (May Brahe), (d) My Prayer (Josephine Wilson-Jones).

Mrs. Wilson-Jones had Edward Grieg as piano-master for some time and also had the advantage of singing Solvejg's Song under his instruction, receiving from him a treasured compliment. For Gounod she sang the Jewel Song for Hahn the Si mes vers, and for Ethelbert Nevin, The Rosary.

Besides a youthful fresh and lovely voice, Mrs. Wilson-Jones possesses a gift for interpretation which shed new light—beams and not merely flashes of light—on songs which have become entirely familiar to all those who go to concerts. For example the last word had not been said as to Who is Sylvia? until Mrs. Wilson-Jones revealed it, although we have heard it from the lips of every great singer. Passing-By, the sweet old Purcell song, took on a meaning not heretofore expressed, or not heretofore in my hearing, at any rate.

There is not space to select for comment others of the list. They were all sung with exceeding charm, perfect enunciation, clear and luscious tone quality, admirable in every way.

There was one regret; one would have liked to hear a group, at least, of songs written during the twenty-three years of this magnificently achieving twentieth century. One wonders whether or not Mrs. Wilson-Jones is sympathetic with the marvellous work of the great modern composers.

(Continued on Page 11)

Auditorium under the auspices of the Oakland Chamber of Commerce on Saturday evening, May 12. This year being the one hundredth anniversary of the first public presentation of Home, Sweet Home, the printed programs were reproductions of those in vogue in 1823 as far as the printing processes of 1923 are able to copy the older style. Very successfully was this accomplished, wood engravings of that period and quaint type being utilized.

The program was well arranged, and, in every particular, a delight. It was: Introductory Remarks—Harrison Robinson, president, Oakland Chamber of Commerce; The Chaffer and the Flower (Veit), Heaven, Heaven (Negro

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LOS ANGELES ONCE MORE

Our editorial in a recent issue of Pacific Coast Musical Review entitled "Our Attitude Toward Los Angeles" seems to have been misunderstood by our good friend Frank H. Colby, editor of the Pacific Coast Musician, for whom we entertain the highest regard. Mr. Colby is under the impression, and no doubt the editorial in question might have given him cause, that inasmuch as we repeatedly referred to the Pacific Coast Musician, we suspected that paper of having published the article of which our Los Angeles correspondent, said: "A certain publication has referred to my previous article as a 'knock' from San Francisco." We listen, in all fairness, to assure our readers that under no circumstances did we have the Pacific Coast Musician in mind when we criticised the attitude of that publication which was referred to. Indeed we knew it could not have been the paper of which Mr. Colby is editor. We only mentioned the Pacific Coast Musician, and our eagerness to assist in its success, to prove that the Pacific Coast Musical Review and its editor are in no wise antagonistic toward Los Angeles. We are trying to work for the best interests of the Pacific Coast, and if in doing so we occasionally should be compelled to criticise, this is in no sense intended as a "knock," but as a suggestion to act in a dignified manner and work toward the best interests not only of one's own community but of the entire Pacific Coast.

Thanks to the courtesy of a friend we are in receipt of the article to which we referred. It is the outgrowth of a wrong thinking mind. It is the result of the warped mental attitude of one steeped in provincialism and naturally unfair of disposition. To show in what peculiar grooves certain human minds run we will quote this article forwarded to us:

Our history tells us of the rise and fall of ancient Rome—the ups and downs of the barbarians, Tartars and Turks. Recent explorations in the Valley of Kings corroborate the historical mightiness of the Pharaohs; but history leaves it to our speculation, the temperance, expression of bitterness, and the pettiness of the individual citizen of these fallen powers, during the progress of their disintegration. The metal of human beings in this world has always been pretty much the same, varied only as tempered by the degree of civilization of their times; so what one encounters today is probably about what one would have encountered three thousand years ago. If we are to judge the pettiness of the ancient Roman by the roar of the Pacific Coast Musical Review in the issue of April 15th, those naughty barbarians must surely have been called a choice lot of rascals when they punctured the powers of Rome.

There was a time when San Francisco was the musical center, as well as every other center, of the Pacific

Coast; but that was during the old Tivoli days when San Francisco was Monarch of the Pacific Coast, with the right of dictation undisputed—when she boasted a population of a quarter of a million, while Los Angeles was a mere lamb, with some forty or so thousand. Those were the days before the lamb got the bear by the tail. Since then, Mr. Editor, there has been a change. Los Angeles has grown to just less than a million, while San Francisco's population is not far above the half million mark. We have more world-renowned artists and more high class artist teachers than any other city West of Chicago. Our musical organizations are the best and we spend more money on music and musical entertainment than any other city in the West—and what is more we get our money's worth—and what is still more, your calling us names will not remove the Music Center of the Pacific Coast from Los Angeles to San Francisco. We are real people, not "Hicks"—used to fighting for what we get, but broad-minded and fair. San Francisco business men and capitalists are investing in our business corners, stores and enterprises. True, they are paying many times what these corners could have been purchased for a few years ago; but they must consider them safe investments, for they are spending real money to acquire them.

Now, instead of refuting the published contention that there are "Hicks" living in Los Angeles, the writer actually PROVES it. And, by the way, we heartily protest against the contention that Los Angeles is the only city on the Pacific Coast that harbors its quota of "Hicks." Indeed, there are a few living in San Francisco, too. But they don't happen to get a chance to rush into print. The accuracy of the above article may be judged by the fact that the name of the Pacific Coast Musical Review is spelled wrong and the contribution from Los Angeles was NOT published in the issue of April 15th and that the editor did not write it. Our good friend who mailed us the clipping says that the paper that printed the above remarks received considerable commendation because it "went after you." All we have to say, is that people who commend you for going after other people are usually not the ones that support you when you need them.

It happens to be one of those kinks in human nature that someone always likes to read something against the fellow he doesn't like, and if any one takes joy in reading an article which "roasts" somebody he usually is in that frame of mind wherein he rejoices in seeing someone "roasted," and no one takes pleasure in seeing anyone dealt with unkindly unless he has already a fixed prejudice against him. So if the above article is favorably commented upon it is done by people who never cared a rap for us anyhow. The important thing, and at the same time the only reason why we spend any time referring to this matter at all, is that we have fought during twenty-two years against this sort of knocking between two great cities. And it is now too late in the season, after we have succeeded in helping to attain a better understanding, to permit this antiquated form of backbiting to again show its head. We trust, indeed we know, that there are more than enough intelligent people residing in Los Angeles to resent this sort of thing.

The contention of the writer notwithstanding, there is at present NO MUSICAL CENTER ON THE PACIFIC COAST. Neither San Francisco, nor Los Angeles, can be called a musical center in the sense in which it is used in that article. To be a musical center a community must have a permanent opera house presenting permanent opera. It must have a concert hall that INTRODUCES NEW ARTISTS TO THE MUSICAL WORLD, serving as a distributing center, creating a reputation that secures recognition in the world of music BECAUSE OF THE CHARACTER OF THE CITY WHEREIN THE FIRST APPEARANCE HAS BEEN MADE. It must support easily at least more than one symphony orchestra. It must support more than one chamber music society liberally. IT MUST CONTAIN EDUCATIONAL INSTITUTIONS KNOWN THROUGHOUT THE WORLD, whose faculties include many artist teachers of international reputation. IT MUST BE DIGNIFIED. IT MUST SUPPORT ONE OR TWO BIG WEEKLY MUSIC JOURNALS. Above all a real metropolis and music center does not BRAG or BLUSTER. Now, in order not to be misunderstood we emphatically state that we are making these explanations in a general way, and are in no sense referring to Los Angeles or San Francisco specifically. This applies to any com-

munity that wants to lay claim to be a music center of any large territory. These qualifications are absolutely necessary, and without them no city can claim to be a musical center, or social or political center.

Population, high prices for real estate, large numbers of teachers or students or artists also is of no avail unless the character of such population and the fairness of such prices and the efficiency of such artists and teachers puts the stamp of dignity and metropolitan character upon such community. We always admired the enterprise, enthusiasm, co-operation, ambition and pride exhibited by the people of Los Angeles. It has cost this paper more than it earned to maintain the Los Angeles department. It is not a question of commercial advantage that prompts us to recognize the musical efficiency of Los Angeles in this twelve-page paper by devoting two pages to it—or one-sixth of its entire space. It is because we want our people here and throughout the Pacific Coast to know what is going on in Los Angeles, and we believe that people living in Los Angeles, and who are not cramped by immature thoughts, want to have San Francisco people know what splendid things they are doing for music. And we are equally sure that San Francisco musicians want the Los Angeles musicians and music lovers to know what they are doing up in this part of the State. If the time should ever come that Los Angeles musical people don't care anything about what happens in other parts of the Pacific Coast, or if San Francisco people should become so narrow minded, then we pity anyone who wants to make a living in the musical profession of the Pacific Coast.

Calling names won't accomplish anything. Someone made a definite statement which he supported with what he regarded as the facts. To refute these facts is to send to this paper evidence that they were wrong and we would readily give the same space to the refutation that we give to the accusation. The fact that we reprint what is said above—and we only wished we could print something more to the point and more worthy—shows our fairness. Everything the writer says about Los Angeles is true. Everything he or she or it says about San Francisco is prejudicial. It is not necessary for us to defend San Francisco. Its actions speak louder than words. A city that is completely destroyed during three or four days and is practically rebuilt in five years, greater and bigger than ever, needs no champion. Neither does Los Angeles need any champion. People who can erect a great metropolitan community on what was originally nothing but desert land and also establishes some of the richest and most fertile orchards and farm lands around such metropolis needs no defenders. What could two such communities not accomplish when working together? And what good is there gained by constantly wasting valuable time in recriminations? You can not build up anything worth while by trying to tear down something else that is worth while. You can only build up by persistent, tenacious, whole-hearted co-operation toward the end that your community wants to be counted among the worth-while centers in the world. If there are San Francisco business men who invest money in Los Angeles—and we are sure there are such—we take our hat off to them; indeed we admire them. And it is equally certain that there are business men in Los Angeles who invest money in San Francisco. Why can not musical people imitate the example of the wide-awake business man?

Dorothy Pasmore, cellist, and her sister, Mrs. Suzanne Pasmore Brooks, pianist, were engaged to give a program by the managers of "The Sylvan," in Mill Valley, on Thursday afternoon, May 31. As the name suggests The Sylvan is a delightful open-air Pavillion in the shadow of Mount Tamalpais, with a stage built on a thickly wooded hillside which has been leased by Miss J. C. Mather and Miss Rachel Higgins for the summer, and which is the scene of daily entertainments of a varied nature. Miss Pasmore and Mrs. Pasmore Brooks presented a representative program of cello and piano soli beginning with Bach and Schumann and ending with Tchaikowsky and Debussy. Audience and performers were delighted with the natural beauty of the location and, contrary to their expectation, found the acoustics quite favorable and were pleasantly intrigued by the unusual effects obtained from the blending of the various sounds of nature with the music.

CLAIRE FORBES CRANE AT ORPHEUM

One of the most artistic and musically dignified acts we have ever seen at the Orpheum is the one entitled Synchronized Moments, now being introduced by Claire Forbes Crane at the Orpheum. It consists of two essential parts, namely, a motion picture of the artist and her playing matches with the picture. The pianist's version of a Liszt Hungarian Rhapsodie and Gounod's Faust Waltz. The first part of the act represents an exact reproduction of the interpreter sitting at the piano while she is playing behind the screen in complete synchronization with the picture. It is not only a novel, but exceedingly interesting performance. The playing matches the picture with uncanny accuracy. Mrs. Crane is an artist of the highest rank. Her technique is exact to the minutest detail, her phrasing is endowed with unusual taste and expert artistry. Her poise is dignified and graceful. In short she is a pianist who lifts the atmosphere of the vaudeville house up to her level of artistic refinement. It is gratifying to note the enthusiasm with which her performance is received. Not one of the least delightful features of the act is the exceptionally artistic color scheme and lighting effect of the setting, designed by Douglas Crane, which lends a pleasant and harmonizing atmosphere to the entire act.

ALFRED METZGER.

ORVILLE HARROLD AT LOEW'S WARFIELD

By far the foremost of the distinguished artists presented this season at the Loew Warfield Theatre is Orville Harrold of the Metropolitan Opera House who is singing an aria from Pagliacci and an American ballad this week. Indeed it is the only one of the prominent artists who so far have justified the enthusiasm and advance announcements. Mr. Harrold is in excellent voice and sings with a genuineness of artistic abandonment that is worthy of the highest commendation. Although he is not appearing at a world famous opera house his performance is endowed with the same sincerity of purpose, the same contribution of artistic judgment and the same care to the attainment of artistic details which he bestows upon his work at the Metropolitan. He does not sing down to his audiences. He lifts his audience up to his level. Some day the American artist will discover that it is more grateful to sing in English before audiences of laymen. We feel sure even though Mr. Harrold's work is exceedingly musical and charged with sentiment it would have a still greater effect if the people could understand what he sings. So many artists do not realize how peculiar foreign languages sound in the ears of those who do not understand them. It really detracts from the artistic dignity, instead of adding to it. But Mr. Harrold succeeds in making his singing so dignified that, unlike in other instances, his audiences do not giggle while listening to singing in a foreign tongue.

Mr. Lipschultz plays an excellent selection from Puccini's Girl of the Golden West, a very difficult composition from a purely technical standpoint, and conducted with precision and verve. It is in harmony with the beautiful picture of the same name presented this week. The violinist-conductor is also playing a solo which justly raises the audience to an enthusiasm that would justify a repetition. From a musical standpoint the management of the Loew Warfield Theatre has every reason to feel very proud of this week's achievement. Mr. Harrold will sing all next week.

DEBUT OF SEQUOIA TRIO

The Sequoia Trio, consisting of Pierre Douillet, pianist, Arthur Conradi, violinist, and Arthur Weiss, cellist, made its debut in the Italian Room of the St. Francis Hotel on Friday evening, June 1, in the presence of an audience that completely crowded the handsome hall. The program consisted of Trio C minor Op. 101 (Brahms), Chaconne (for violin alone) (Bach) and Trio C minor Op. 109 (Schubert). The three musicians constituting this trio belong to the most prominent, most efficient and best known members of San Francisco's professional musical colony. Individually they are musicians who possess and deserve the respect of the community.

Inasmuch as they have joined to present ensemble works only a short time before this first concert, it is naturally difficult to express a definite opinion as to the eventual growth and mission of the Sequoia Trio. It may, however, be stated here that, notwithstanding the difficulties involved in preparing and interpreting a program of the magnitude above mentioned the members of the trio impressed us with their sincerity, their genuine love for music, their evident desire to overcome great obstacles and their unquestionable fitness to interpret the classics. It was a worthy start and the audience did not hesitate to put its stamp of approval on this delightful enterprise.

Arthur Conradi was never in better mood than when he interpreted the Bach Chaconne. Emotionally as well as technically he put his heart and soul into his work impressing his audience with his sincerity as well as his musicianship. The interpretation of this work is a severe test on any artist's resources and the manner in which Mr. Conradi faced and met this test added to his followers in the community.

ALFRED METZGER.

George Q. Chase and Leon Lang, President and Vice-President of Kohler & Chase, left for the East last week to attend the National Convention of Piano Merchants in Chicago and also to look after business interests. Upon their return they will announce some plans of special interest to the profession which necessitates consultation with manufacturers of nation-wide influence. Both Mr. Chase and Mr. Lang will be back in San Francisco early in July.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins
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San Jose, June 5.
Clarence Urmay, poet, musician, teacher and critic, was called by death Saturday noon, June 2, after suffering a stroke a week before. Quiet, modest to an extreme, he was internationally known for his poetic works, having had poems published in practically every well known magazine in the United States, in addition to the publication of several volumes of poems. His was the poet-touch. As he himself said: "What is the poet-touch? Ah me, that every bard might gain it. And having once attained the prize, forever might retain it: To touch no thing that's vile, unless to teach the world to scorn it."

To touch no thing that's beautiful, save only to adorn it. To patrons of the drama and music lovers of Santa Clara valley he was known for his criticisms appearing in the San Jose Mercury-Herald for which publication he had written for about fifteen years. He was organist at Trinity Episcopal church in this city for nearly thirty years. For a number of years he taught piano at the College of the Pacific, four years ago joining the teaching staff of the San Jose State Teachers' College. In the paying tribute to Clarence Urmay, the San Jose Mercury-Herald published a poem, The Poet and His Lute, which was the last completed work from his pen, a poem written shortly before Smiling Death stood at his own portal to sever strings, seal lips and still his hands.

The Poet's lute, placed in his hands at birth,
Is tuned to overtones unknown to earth,
Tones that take wing from deftly grinning frets
As perfume steals from bed of violets.

The poet draws from wire spun in a star
The music of a mighty avatar,
Like song of humming birds thro' tiny throats!
Too high for human ear, supernal notes.

He wakes with magic touch his instrument
To heavenly harmonies, rapt, eloquent—
Dream-haunted strings that bear from far-off spheres
Strange chords too glad for smiles, too sad for tears.

He echoes airs that seraph tongues rehearse,
And strives to blend them with his blissful verse—
Elysian lyrics born of Flame and Dew,
The faultless, ever-order, ever new.

Thus round the poet's lute fond fancies throng
Awaiting dulcet trysing-time with song,
Till smiling Death at his worn portal stands
To sever strings, seal lips, and still his hands.

Notre Dame College, San Jose's historic institution for women, is closing its doors the middle of this month, moving to Belmont, its future home, to our great regret. On Saturday, June 2, the San Jose unit of alumnae gave an afternoon of cards and music. Tables were scattered over the lawns in the rear of the stately trees for the many who played mah jong, bridge and whist, while others wandered about the lovely grounds renewing acquaintances, all paying respect to the place which has been Notre Dame's home in San Jose for seventy-two years. A delightful program was given, under the direction of Miss Maxine Cox, who arranged the following interesting numbers: (a) Piano solo, Arabesque (Debussy), Maxine Cox; (b) Piano solo, Barcarole (Hasselman), Julia Herrate; (c) vocal solo, Star (Rogers), Adele Schilling; (d) vocal solos (a) Three Questions (Johnson), (b) To You (Speaks), Violet Bulmore; (e) Trio (a) Salut D'Amour (Loth), (b) The Rosary (Nevin), Maxine Cox, piano, Leanne Milendez, violin, Isabelle Milendez, cello, interpretative solo dance of Mendelssohn's Spring Song, Margarita Harrison, piano accompaniment, Maxine Cox.

The A Cappella Choir of the College of the Pacific, C. M. Dennis, director supplied the music at both services in the Stanford Chapel Sunday, June 3. At the morning service the choir sang O Lord Most Holy by Truckner; Adoramus Te, b. F. G. and Trinity (Louis Vierne). At the vespers service the choir was assisted by Allan Bacon, organist, when the following program was given: Concert Overture in B Minor (James H. Rogers), Mr. Bacon; (a) Gloria Patri (Palestrina), (b) Adoramus Te (Palestrina), (c) Tu Es Petrus (Palestrina) (d) Tenebrae Factae Sunt (Palestrina), A Cappella Choir; (e) Scherzo, from Second Symphony (Louis Vierne), (f) Rhapsody in B Flat (Herbert Howells), Mr. Bacon; (g) Only Begotten Son (Schvedoff), (h) How Blest Are They (Tschalkowsky), (c) O Gladsome Light (Gretchenow), A Cappella Choir; (d) Choral (Jongen), (e) Toccata (Gigout), Mr. Bacon; (f) How They So Softly Rest (Willan), (b) O Holy Lord (Lutkin), (c) Now Sink's Sun (Parker), (d) Choral Blessings (Lutkin), A Cappella Choir.

Miss Emily Peeler presented four of her pupils in a pianoforte recital Friday evening, May 25, at her studio. Miss Peeler played a Chopin Nocturne at the conclusion of the program, adding greatly to the pleasure of the evening. Following is the program as given: (a) Sonata in D Major (Mozart), Miss Frances Brall; (b) Meditation, Relaxation and weight playing (progressive series lesson), Miss Leon Ogier; (c) The French Child (Behr),

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(Gurlitt), Miss Leone Ogier; Remarks—How to Practice
and How to Overcome Faulty Technique, Miss Peeler;
(a) Mignon's Song (Thomas), (b) Tarantella, Op. 85
No. 2 (Heiler), Miss Elgie Ogier; Peer Gynt, Op. 46 (a)
Morning Mood, (b) Ase's Death, (c) Dance of Anitra,
(d) In the Hall of the Mountain King (Grieg), Miss
Frances Bryant; Nocturne, Op. 9, No. 2 (Chopin), Miss
Peeler.

An Evening of American Music by members of the
College of the Pacific faculty was given Friday evening,
June 1, before an audience of about 600. Works by representative Americans whose published works have
achieved national recognition were given splendid per-
formance by Allan Bacon, organist; Miriam Burton,
pianist; Nella Rogers, contralto, with Jules Moulet at
the piano, and the Conservatory String Quartet, with
Bozema Kalas at the piano. The quintet gave an excel-
lent performance of the beautiful intermezzo from
Arthur Poot's Quintet in A Minor. Miss Burton's play-
ing of Carpenter's Tango American elicited a fine re-
sponse from the audience. Miss Rogers pleased in sb
solos of which Deep River (Burleigh) was the most
impressive. Mr. Bacon's performance of the Sowerby
Rejoice, Ye Pure in Heart, showed to excellent advan-
tage that young composer's great talent. The program
included: (a) Intermezzo from the Symphony, Storm King
(Clarence Dickinson), (b) Rejoice, Ye Pure in Heart

ANIL DEER

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(Leo Sowerby), Allan Bacon: (a) The Day Is No More (John Alden Carpenter), (b) Stars (Harriet Ware), (c) Rain (Pearl Curran), (d) Deep River (Burleigh) (e) Twilight (Glenn), (f) Love's In My Heart (R. Huntington Woodman), Nella Rogers: (a) Dreams (Howard Brockway), (b) Scherzino (Howard Brockway), (c) Tango American (John Alden Carpenter), Miriam Burton: Intermezzo Quintet in A Minor Op. 38 (Arthur Foote), Conservatory String Quintet.

Two Unusual Invitation Musicales were given at Santa Cruz on Monday evening, May 28, and Tuesday afternoon, May 29, by Josephine Rittenhouse, violinist, and Marie L. Cain, pianist, at the home of the former, the same program being given on both occasions. They gave the first movement and Andante theme of the Kreutzer sonata; Mrs. Rittenhouse played the Beethoven Romance in G, and the Beethoven-Kreisler Rondino, also the Cottenet Meditation. Mrs. Cain's group included the Lachner Toccata and Fugue, two Schubert Impromptu and Debussy's La Cathédrale Engoulante. These two artists are great favorites in the musical city, their names on a program always giving pleasure. Mrs. Rittenhouse who was a pupil of the late Henry Holmes, and afterwards of Giulio Minetti, has a great deal of personality as a soloist. Mrs. Cain, pupil of Albert Elkus, is a very intelligent pianist.

Notre Dame's Last Commencement in San Jose will be a memorable one on June 14. Always before, graduation exercises have been held in the assembly hall, but this year the college is to give a magnificent pageant in the picturesque elm grove in the playgrounds park, presenting Longfellow's Masque of Pandora, instead of the customary musical and literary program. Rosalie Palmer Smith Cale's composition will be used for the musical setting of the Masque of Pandora. Mrs. Cale has an enviable reputation as a composer, and her musical setting of the Masque is particularly lovely and will afford splendid opportunity to show the musical training of the performers, both singers and instrumentalists. A group of talented Notre Dame students is to play the orchestral music. Notre Dame's orchestral playing has always astounded musicians, for no leader directs them with baton, yet their ensemble work is perfect in tempo, technique and interpretation. There is a cast of 200 in this production, all parts enacted by Notre Dame students.

Warren D. Allen, organist of Stanford University, will render the following program in the Memorial Church on Sunday afternoon, June 10, at 4 p. m.: Choral—Improvisation on Nearer My God to Thee (written in 1912, and dedicated to the victims of the Titanic disaster) (Sigrid Karg-Elert); Russian Boatman's Song on the River Volga (arranged for organ by Clarence Eddy); Canzon in B minor (Schumann); Cradle Song (Franz Schubert 1797-1828); Fantasia Symphonica (Rossetter G. Cole). The next and final recital for the quarter will be given on Baccalaureate Sunday, June 17, at 8 p. m. The summer series of recitals will begin on Sunday, July 1, at 4 p. m.

The Institute of Music has announced an intensive summer course in its various departments, beginning July 16 and continuing for seven weeks.

The Pupils of Josephine Louise Sinclair will appear in recital at the Institute of Music the evening of Thursday, June 14. This is the second group of Miss Sinclair's pupils to appear this month, the tiny ones having played recently. Miss Sinclair is assistant piano instructor to LeRoy V. Brant, the director of the Institute.

The Misses Olive Hangar and Selma Simonie will appear in joint recital at the Institute of Music next week, playing a recital of Mendelssohn and Schumann. Both young ladies are pupils of LeRoy V. Brant. Miss Simonie will play a group of the Songs Without Words, by Mendelssohn, while Miss Hangar will play the fancifully beautiful Scenes from Childhood, by Schumann. Assisting the pianists will be Conley Plummer and Henry Triana, in violin duties, pupils of Josef Halamek who is head of the violin and viola departments at the Institute.

(To be concluded next week)

ELIZABETH SIMPSON'S PUPILS ACTIVE

The Berkeley and Alameda County Music Weeks, which took place recently with such decided success, were periods of great activity for Elizabeth Simpson's pupils. On April 28 a studio musicale attracted a large audience to Miss Simpson's Berkeley studio, where the following program was presented: Ballade Op. 47 (Chopin), Perpetuum Mobile (Weber), Country Gardens (Percy Grainger), Miss Helen Merchant: Au Couvant (Borodin), Etude F minor (Chopin), Waltz (Chopin), George Kelly; Etude F major (Chopin), Impromptu (Chopin), Prelude G minor (Rachmaninoff), Hungarian Etude (MacDowell), Miss Margaret Fish: Romance (Shells), Miss Ruth Hoskins: To a Water Lily, From an Indian Lodge, Will o' the Wisp (MacDowell), Miss Myrtle de Vaux; Nocturne (Schumann), Polichinelle (Rachmaninoff), Miss Eleanor Chamberlain; Il Rosignuolo (Nevin), Golliwog's Cakewalk (Debussy), Miss Margaret Lyman; Suite for Two Pianos (Arensky), Miss Merchant and Miss Fish: Invention (Bach), Papillons (Grieg), Miss Jacqueline (Otto); Gavotte (Gluck-Brahms), Etude A flat and Etude G flat (Chopin), Predication aux oiseaux (Liszt), Miss Ethel Long Martin; Capriccio Brillante (Mendelssohn), Miss Margaret Fish, orchestral accompaniment on second piano by Miss Simpson.

On May 6 Miss Eleanor Chamberlain played with great success at the Oakland concert of the student section of the Alameda County Music Teachers' Association. On May 8 Miss Helen Merchant and Miss Margaret Fish played at Haywards Theatre. On May 7 Miss Ethel Long Martin, assisted by Mrs. Asa Henion, soprano, gave a brilliant program at Miss Simpson's studio and on May 12 little Mary Robin Steiner, a very clever and talented child pianist, gave a delightful recital, assisted by Mrs. Zilpha Ruggles Jenkins, soprano. Another event, originally scheduled for Music Week, took place at the Twentieth Century Club in Berkeley on May 22, when Miss Helen Merchant and Miss Margaret Fish, two of Miss Simpson's most promising young pianists, gave a concert composed of brilliant solo groups, two concertos, and Arensky's lovely and colorful Suite for Two Pianos.

Margaret Brunsch, the distinguished contralto, will be the soloist at the concert of the Orpheus Club which will take place in the Auditorium, Oakland, under the direction of Mr. Crandall, next Tuesday evening, June 12. Miss Brunsch will sing the following compositions: (a) The Blind Girl's Song from La Gioconda (Ponchielli), (b) Beaux yeux que j'aime (Massenet), Prelude (A Cycle of Life) (Landon Ronald); (a) Still wie die Nacht (Bohm), (b) Trees (Rashbach), (c) Happiness (Hageman).



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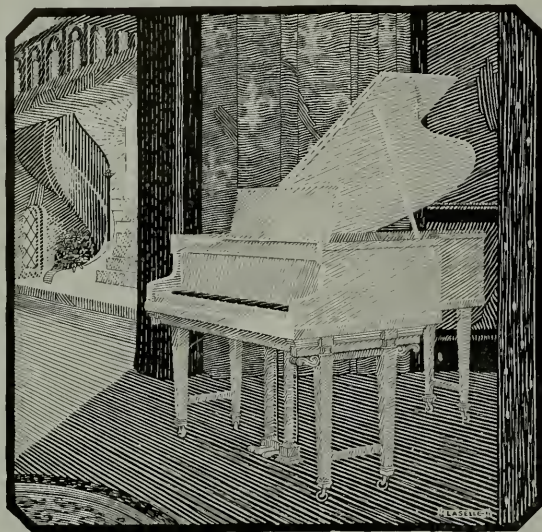
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GODOWSKY

(Continued from page 1, column 2)

has such an ideal climate, unless arrangements have been made for me to give some concerts in Europe I shall take advantage of the rest and spend a few weeks on the Pacific Coast. There is no possibility of my coming here in concert this coming season, but after that I expect to make another transcontinental tour."

At this juncture Mrs. Godowsky and Mrs. Frank Mayo (Dagmar Godowsky) arrived on the scene and the great virtuoso had to submit to social duties by fulfilling a dinner engagement. Among other duties Mr. Godowsky told us were in store for him when he arrived in the East, were certain editorial tasks in connection with the Progressive Series of Piano Lessons published by the Art Publication Society of St. Louis which work is specially dear to the distinguished musician. Godowsky was greatly interested in hearing about the musical progress of California and showed his familiarity with important conditions by asking very pertinent questions. He showed much pleasure at being informed of the growth of musical taste and the appreciation entertained by the public toward the concerts of the San Francisco Symphony Orchestra under the direction of Alfred Hertz.

TRANSBAY MUSIC

By Elizabeth Westgate

The Park Congregational Church in Berkeley gives occasional programs on Sunday evenings, when special soloists are engaged. On a recent Sunday Wanda Faller Biers, soprano, sang solo parts in the choruses and Thine is the Gladness by Galbraith. Many of the churches seem to have discovered that a service along attractive and, at the same time, thoroughly worshipful and dignified lines will bring people inside their doors, who might otherwise not enter them.

Eva Garcia has arranged the third annual evening of music for the Berkeley Lodge of Elks, to take place June 6. Thirteen of Miss Garcia's talented students, including the gifted Ellen Clarke, will present the program. They will be assisted by Arthur Garcia, the well-known violinist and Mrs. Floyd Judson Coclar, soprano.

ALCAZAR THEATRE

Captain Applejack an adventure with all the thrill and color of a story from the Arabian Nights, will be the next attraction at the Alcazar, beginning Sunday matinee, June 10 with Charles Ruggles in the principal role. This is the offering which Sam H. Harris presented with such tremendous success at the Cox Theatre, New York, early this season, starring Wallace Eddinger and Mary Nash. Ruggles will have the Eddinger characterization and his manner and methods of acting are very similar to that of the original star. He will be especially at home in the fast action of the piece, which is filled with dramatic and unexpected situations. Nana Bryant will assume the role taken by Miss Nash.

With a vein of delicious comedy running throughout the entire piece, Captain Applejack has been described as a detective story, written in brilliant fashion with the spirit of daring and chivalry everywhere paramount, and with a youthful gallant obeying without question the every whim of the maiden who has appealed to him in her hour of distress. One mysterious development follows another in such rapid sequence that the interest is never allowed to lag for a moment.

Captain Applejack contains some original characterizations and the Alcazar players will be at home in many delightful roles. In the supporting cast will be found Netta Sunderland, Mary Duncan Thos. Chatterton, Norman Feusier, Farchoon Everhart, Cliff Thompson, John Fec Ancon McNulty and Bernice Hough. This week Charles Ruggles is appearing in the burlesque comedy which will be his vehicle on Broadway next season.

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Special features contained in Pacific Coast Musical Review, beginning with the issue of June 16, 1923:

- 1—Editorial articles on important California musical problems.
- 2—Weekly installments of California's musical history from 1849-1923 (inclusive) by Alfred Metzger (75 years of music in California).
- 3—Short musical items about activities in Europe.
- 4—Short musical items about activities in the East.
- 5—Short musical items about activities on the Pacific Coast.
- 6—News from the music studios (including pupils' recitals).
- 7—News from the music composers' clubs.
- 8—News about resident artists, choral and orchestral organizations in California.
- 9—Criticism of all musical events in the principal music centers of California.
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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

EDITORIAL ANNOUNCEMENT

In evidence of the deep personal interest which we are taking in the musical people of Southern California, and also as a recognition of the activities of distinguished California artists residing in Southern California we have appointed our own business manager, C. C. Emerson, to temporarily conduct the new Los Angeles office, which will be located in Room 610, Southern California Music Co. Building, Eighth and Broadway. Mr. Emerson, who will be in Los Angeles when this paper is in the hands of our subscribers, has been authorized to select his assistants who will attend to the news, review and business department. The editor expects to occasionally write this department himself. It is with regret that we are compelled to make this new change so soon after the one preceding, but we feel that we can serve the musical interests of Southern California better by a more direct personal contact with its distinguished musicians and important activities.

ALFRED METZGER,
Editor Pacific Coast Musical Review.

Los Angeles, June 4, 1923.

Calmon Lubovski Recital—Often at the symphony concerts my eye has come pleasantly to rest on the bowing of a youthful looking violinist. Even in the most fiery and rapid passages it kept the sensitive grace that betrayed a man who was not only a splendid violinist but a fine musician. The handling of the bow can betray a musical instinct as surely as the wielding of the baton. At the concerts of Los Angeles Trio, little hearing was necessary to convince me that Calmon Lubovski was a violinist of very high rank, standing quite alone locally in his peculiar qualities.

Lubovski's recital at the Ebell club was attended by an enthusiastic audience. He was assisted by May MacDonald Hope, founder pianiste of the Los Angeles Trio, and two of Lubovski's talented pupils, Miss Lois Putlitz and Mr. Harry Zagon. At bottom, Lubovski has a well of musical passion which he forces into channels of such fine taste that I am invariably reminded of Kreisler. Brightness and breadth of tone, never an error of taste or a lapse into that swamp of sentimentality which is the temptation of the strings, and a sustained cantabile which does not stop at pleasing, but thrills the hearer.

His pupils are fortunate in their master, for they played with astonishing dash and fervor. Lubovski, his two pupils and Mrs. Hope played the Vivaldi Concerto for three violins and piano, glorious spirited stuff, full of fire and good health, the jolliest sort of music in the first and last movements, while in the middle movement we have that lovely serenity which in our day would fear the epithet "romanticism." I was reminded at once that the sonnet was still being written beautifully in the eighteenth century. Do you remember the clavier and viol d'amour of the Beggar's Opera? I have been hoping ever since those thrilling performances that some musical organization would give us one performance of music from the golden age with the instruments for which it was written. This is a suggestion, judging from the favor that little opera found among musical people, such a novelty would be welcome.

I cannot profess the same enthusiasm for the Busoni E Minor Sonata that Lubovski and Mrs. Hope feel. It is perhaps a more wonderful work to play than to hear. It provided a splendid opportunity for Mrs. Hope's rare pianistic sense and ability. We possess no pianist who gives more of her music than this one and few with as fine a talent. Certainly we have none with a finer intuitive sense of shading.

In the Corelli-Kreisler Theme and Variations Lubovski found a chance to display his finest bits of playing. This was one of the evening's finest bits of playing. The thrills of the Vivaldi concerto were only surpassed in the Preludium and Fugue by Pugnani Kreisler which came by way of encore as a delightful surprise. Here both violinist and audience were quite at home. This seemed to me the evening's finest achievement. Other items which rounded out the recital were Schumann's Birds as Prophet, Tambourin Chinois by Kreisler, Introduction and Tarantelle by Sarasate and a Valse by Vescey.

I had a slight feeling that Lubovski surrendered a little more than heretofore to the seduction of virtuosity, something such a musicianly violinist can well afford to shun even when it is being considered over-academic. Such an impassioned player could never achieve a cold tone, so it is more important for him to keep his playing cool—his ardent nature will always produce a warm tone. Also I should like to have heard at least one more ensemble number to include the students whose playing gave the audience one of the biggest thrills of the evening, coming as it did as such a surprise.

The G Minor Solo sonata by Bach was impetuously played but it is an open question whether the limpid chords and necessarily broken rhythms of this type of music ever produces a satisfactory effect on the auditor, playing of the chords, by the way, was unusually fine, but the one-string passages invariably sound empty after those for two strings. We shall look

Fitzgerald's for the Advancement of Music

Hazel Henderson

This artist, whose beautiful Lyric Mezzo Soprano voice has charmed audiences wherever she has appeared, will appear in Concert at the Ebell Club of Los Angeles on June 7. Miss Henderson is just one of the many well known artists who have selected to accompany them, both in their studios and in their Concerts, the Product Glorious of American Art, the

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LOS ANGELES



forward eagerly to future programs by this violinist of whom Los Angeles should be immensely proud.

LLOYD VIANA.

Henry Shoenfeld directed the Women's Symphony Orchestra at the Open Air concerts given at Exposition Park last Saturday evening. Some of the numbers played were Album Leaf (Wagner), Coronation March (Kretschmer) and the Liebesfreud (Kreisler). On this diversified program, appeared also Margaret Woodward who presented her Bird Whistling Chorus of thirty girls, and the Oracles Quartet in a delightfully effective program. The Orpheus Club, a local singing male organization of fifty voices won an ovation for their fine singing, on this same program, and Frank Geiger, basso, and the two Redpath Lyceum singers, Mr. and Mrs. R. J. Regnier concluded the program winning special applause in their rendition of Rose of My Heart.

Hugo Kirchoffer, the genial Community Sing conductor, who has done more to rouse the community spirit in Los Angeles and Hollywood than any other individual, conducted a sing on Friday evening at the Trinity auditorium.

Mrs. Graham F. Putnam, president of the MacDowell Club, and a former pupil of Edward MacDowell, the eminent composer at a special program presented Friday afternoon in the Club auditorium gave a review of the composer's best known works. Other artists appearing on the program were Gertrude Cleophas, pianiste, and Modena Di Lorenzo, second piano. They played the second concerto of MacDowell in three movements.

Harry Ben Gronsky, child violinist, pupil of Gregor Cherniavsky, who made his debut recently in concert at the Philharmonic Auditorium, will appear at Loew's State Theatre next week. This talented child will prelude the screen story of Daddy in which Jackie Coogan appears, by making a personal appearance in the atmospheric prologue.

Estelle Hearty Dreyfuss, contralto, gave a delightful performance of Liza Lehman's In Memoriam, the words by Tenyson, at the home of Frederick Knaball Stearns, in Beverly Hills. Grace Andrews accompanied Mrs. Dreyfuss and William Ripley Dorr, organist appeared also on this program.

L. E. Behymer, the veteran impresario, who miraculously escaped death in a traffic accident recently, is still at the Clara Barton Hospital rapidly recovering from the nervous and physical shock, but word comes from this office that he is leaving on Tuesday for Asheville, N. C., to attend the biennial convention of the National Federation of Music Clubs.

Mme. de Zaruba, whose home has been a rendezvous for the liberal arts, especially the musician and composer, will hold the last soiree of the season on Wednesday evening. Those who will entertain on Wednesday will be Gertrude Ross, distinguished California composer, assisted by Margaret Fischer-Monson and Maurine Dyer. Jules Lepake, solo violinist of the Philharmonic will play and Leota Lepake, his talented wife pupil of Mrs. Walter Rothwell, will sing, accompanied by Gertrude Jones.

Grauman's Sunday Morning Concert—Grauman's Sunday Morning Discovery Concert will present a varied program which will include vocal and instrumental solos, a duet and quartet, and delight all tastes. The California Girls' Quartet, one of the most popular singing organizations of the city, is composed of Rachael Graves, Mar-

L. E. Behymer

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PROGRAM FOR WEEK OF JUNE 10

- (a) IL GUARANY—Overture Gomes
- (b) SONG OF THE BOATMEN OF THE VOLGA Husidina Folk Song
- (c) DOWN IN SWEETHEART TOWN Williams
in conjunction with
Emory Johnson's mighty photodrama
of flesh and steel
"WESTERN LIMPID"
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A Colonial Tribute to the Railroad Men of America

aret Wilson, Maybelle Berry and Madge Becker. Their selections will be Nightfall in Granada, by Bueno, and Hear a Thrush at Eve, by Cadman, with a flute obligato played by Jeanette Rogers, first flutist of Grauman's Metropolitan Orchestra.

Madame Marguerite d'Aleria, whose splendid abilities as a pianist, and whose masterful renditions of the world's greatest compositions have won applause in all music centers of Europe and Australia, will delight with jazz's Hungarian Rhapsody, No. 13, and a lovely choro, by Mendelssohn. Mary White, a favorite soprano, has chosen Song of Songs, by Nova, and the Waltz Song, from The Dollar Princess, for her appearance, and Frederick Gaillard, cellist, will play operatic selections.

Ethel Jenks, soprano, and Charles H. King, tenor, will offer a duet, Aria, from La Traviata, and for their solo numbers Miss Jenks will sing one of the lovely songs from The Firefly, and Mr. King, an Aria from La Boheme. A dramatic baritone, Harry Porter, will give the famous Toreador Song, from Carmen, which is especially suited to the power and range of his voice and will be a splendid treat.

Henry Murtish has arranged a well balanced program that will delight his audience. Beginning with selections from Rigoletto, he will follow with the Anate from violin concerto by Mendelssohn, Schon Rosarin, Kreisler's beautiful composition, In An Old Fashioned Garden by Steele, and close with gems from the popular opera, The Prince of Pilsen.

Leora Baxter, artist pupil of Roland Paul, gave a recital at the Woman's Club in Covina on the evening of Friday, May 25, for two hundred guests.

Edith Lillian Clark, pianiste and Carolyn Handley, vocal instructor presented a group of advanced students at a musicale at their home residence last Friday evening.

John Smallman presented his pupil, Erna de Mott in recital given at the Ebell Club on Friday evening, June 1.

Miss Mott who was assisted by Sol Cohen, violinist, and Lorna Gregg, accompanist, featured a group of French and Italian songs, including Ave Maria by Schubert and Le Nil by Leroux. Mr. Cohen presented two groups, one number of which was his own composition, Hobgoblins.

Pearle Witherbee presented her pupils in a concert-recital given at Symphony Hall on the evening of Saturday, June 1. The two children, Kathryn Henderson and Joseph Glassell, gave selections from Hyden-Wood, Bingham, Salter, MacDowell and Chopin in a most charming manner. Ralph Lang and Henriette de Enverville

also gave selections which won especial applause from the audience. Miss Anita Faller, who presided as accompanist, added greatly to the occasion.

Mrs. J. Spenser-Kelly, president of the Matinee Musical Club, will present two especially interesting programs for the final meetings of the year. The first will be held next Thursday afternoon at the Ebell Clubhouse. A musical interpretation, 'Tis Just an Irish Heart, written by Mrs. Spenser-Kelly, with the musical setting by Mildred Sanger-Hunt, will be interpreted by Mrs. Leland Moore. Mrs. Sanger, soprano, will present two groups of songs. The honor guests will be Frieda Peycke, Charles Wakefield Cadman, Corinne Thornton, R. D. Richards and Maryette Lun, head of the music department of the Woman's College in Peking, China. The second program will be offered June 21.

Ferdinand Pinney Earle, painter and poet, who has made a deep study of music and motion pictures, believes that music can be an integral part with the pictorial art of the screen and to that end has produced a film edition of the Rubaiyat of Omar Khayyam which will be released this fall. His second cineua opus will be entitled Godhead, with its wealth of human interest, love drama and its medieval philosophy. In the following manner is Ferdinand Earle weaving music into his motion tapestry of drama and art: (1) Old Gregorian Chant, revived by Charles Wakefield Cadman, the song and opera composer. (2) Musical score written into film script. (3) Motion picture scenario constructed on plan of symphony orchestra. (4) A prose music, discarding conventional measures, for instant response to emotional changes on the screen. (5) Subconscious emotional reactions forced audience by orchestral background minus melody. (6) Choral work in conjunction with orchestra. (7) New orchestra instrument invented to obtain musical effects hitherto impossible.

Maude Fenlon Bollman presented a recital at the Ebell Club on Monday evening under the name of the Song of Life. Mrs. Bollman has been working at this program for some time and has rebuilt it many times in the past year. It might be termed a monologue, and her musical interpretations in the main were from the American songs of her repertoire.

Miss Lucy Merz gave her final recital at Symphony hall last night and delighted her audience by opening the program with Bononcini's Par la Gloria. Other numbers were Danza, Danza (Duarte), Chanson Provencale (Dell Acqua) and Jenny Lind's Echo Song.

La Verne Fleetwood, popular young Dunning teacher, presented her tiniest pupil, seven years old, Leone Mignon Frost, in a recital at the Hollywood Woman's Club on Saturday afternoon, May 26. We have glowing reports from the press in that community and we look forward with a great deal of interest to the future musical activities of little Miss Frost.

The Fitzgerald Concert Direction presented Rosa Ponselle, assisted by William Tyroler, pianist, in a benefit performance for the Hollywood Bowl concerts on Sunday afternoon, June 3, and the program was as follows: Aria from William Tell (Rossini), Miss Ponselle; (a) Nel Cor Più non mi sento (G. Paisiello), (b) Cleo Vuol la Zingarella (Z. H. Pavesiello), (c) Stille Thranen (Schumann), (d) Cello je te prefere (Fouadran), Miss Ponselle; Wotan's Farewell and Magic Fire Music, from The Valkyre (Wagner), Mr. Tyroler; Aria, Ernani Involunt, from Ernani (Verdi), Miss Ponselle; (a) Spinning Song, from Flying Dutchman (Wagner-Tyroler), (b) Maynight (Palmgren), Mr. Tyroler; (a) At the Ball (Tschaiowsky); (b) A Memory (Rudolph Ganz), (c) The Piper of Love (Molly Carew), Miss Ponselle.

California Theatre—Last Sunday there was heard at the California Theatre the last concert conducted by Carl Elinor for about two months. The popular conductor and his wife left Monday for a flying trip to Mr. Elinor's home in Bucharest, Roumania, where he is going to visit his parents whom he has not seen for twelve years. His wife is a native Californian and has never been out of the state. While abroad Mr. Elinor is going to purchase some special music for the theatre and on his return a treat is in store for music lovers of Los Angeles. During his absence Dion Romandy will be in charge of the theatre. The program of the holding over of the feature picture Safety Last the musical program for the week remains unchanged. The first selection on the program for the week is selections from Gustave Luder's famous comic opera, The Prince of Pilsen. The second number is a novelty, The Poet and the Peasant being played first and as an encore, Charles Kalkin's marionette opera, and it becomes necessary to put as much energy and pedagogical skill as possible within the shortest time, the value of that which a student is able to obtain from such tuition depends entirely upon the capability and distinction of the master presiding over such class. As a rule only advanced students and professional teachers are able to receive the full advantage of such master classes, and we can not imagine how L. E. Behymer could have chosen two musicians better suited to impart valuable knowledge to those eager to obtain it during the summer months than Yeat-

man Griffith, vocal pedagogue, and Alfred Mirovich, pianist.

The ultimate aim of a real musical education is represented in the proposition to obtain the maximum amount of information and knowledge at a minimum amount of expenditure of time and treasure. Los Angeles is indeed fortunate to attract two such distinguished forces from the educational world and we feel certain that the seeds of knowledge sown during the periods of these master classes will eventually add to the culture and taste to that community which already occupies such a prominent position in the musical world. We feel certain that both Mr. Griffith and Mr. Mirovich, the former as vocal pedagogue, the latter as master of pianistic art, will be delighted with the success they will undoubtedly obtain in Southern California, and there is no reason whatever, why some of our students in the Northern section of the State could not find time to visit Los Angeles and incidentally participate in these master classes in addition to their summer studies at home.

Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Lillian V. Grant, director of the Institute of Music of San Jose. Mr. Grant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Grant at The Institute of Music, South Second Street at San Salvador, San Jose.

PROGRAM MUSIC

Speaking technically, program music is that type of music which assumes to depict some scene, describe some picture, or outline some form of activity. Included as less worthy illustrations of the type may be considered such selections as The Burning of Rome, The Battle of Waterloo, Ben Hur Chariot Race March, and others similar. There are illustrations of this type of music found among classical selections, as well as among the "car-ticklers."

The matter of program music has been much discussed by musicians and those interested in the art. In advancing the ideas which will here follow I do not at all claim that I have solved the problem, nor do I claim to hold all the keys to the solution. I endeavor simply to stimulate some of my readers to that dangerous activity, thinking.

Music is intangible to a large extent, that is, it cannot be seen nor felt, though we hear it. It would appear that it forms the vanishing link between the concrete and the abstract, partaking almost more of the nature of the latter than of the former. Music does not rouse in us much more than a mental state, and when that reacts to present to us a picture of some concrete object it does so entirely by means of the association of ideas. To illustrate: when we hear the strains of Home Sweet Home, we picture the place of our birth, not that the music draws for us this mental picture, but that the words that have been associated in our minds with the music are projected upon our consciousness by means of the association of the words and the music. We hear the music of the Star Spangled Banner and we picture to ourselves our flag. But is that picture drawn by the music itself, or because we have so often sung the words of the song to that music? Do you think that the music of the Star Spangled Banner would suggest the picture of a flag to one who had never heard the music before? And, by the way, that music was not inspired for the words of our national anthem at all, but is a selection from Anacron in Heaven, and antedates the composition of Francis Scott Key's poem by many years.

I am aware of the fact that some one may point out that words themselves are but intangible sounds, and that they do not necessarily mean anything. This is a fact, however, that to the speaker of the English language the letters "C," "A," and "T," taken in the order in which I have given them, suggest a domestic animal, or some person who is supposed to have the chief characteristics of that animal, while there is no doubt that our CEG chord in music may have many different effects which CAT would not have as applied to the English language.

Does it not appear to you, reader, that when we are presented with an entirely strange composition and are told that the music is descriptive of elves at play among the toadstools that we are required to have a somewhat more active imagination than most of us possess? I submit to you that if we were to be informed that the elves were playing among the toadstools we should remain in total ignorance of that fact. It is my firm belief that the effects of music must be subjective and can only apply to our everyday life as they produce those subjective effects which are duplicates of those produced by the more concrete objects which surround us.

Schumann apparently caught this idea in his scene From Childhood. Here we have a series of numbers which have descriptive names such as Dreaming; The Knight of The Hobbyhorse; Frightening; Catch Me, If You Can; and so on, thirteen of them in all. But to the student of music it is apparent that Schumann endeavoring in his writing to produce not an actual picture of the scenes mentioned in the titles but a mental reaction such as would accompany the actual vision of those objects. For example, I hardly think that in the number styled Dreaming anyone would be reminded of a dream, but I do believe that even if the selection were not so called the mental reaction produced by the hearing of it would be to induce that contemplative mood where he would become a subject to day dreams.

Let the careful and close thinker consider the matter from this viewpoint, and I believe he will arrive at the conclusions that I have reached.

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San Joaquin Valley Musical Review

Edited by LILIAN TURNEY HAYS
1753 Van Ness Avenue, Fresno, Calif.
Telephone Fresno 7499

The last meeting of the season of the study section of the Fresno Musical Club was held on the evening of May 23 in the recital room of Sherman, Clay & Co. Mrs. Harry Coffee was heard for the last time before leaving for New York to coach with Mr. Frank La Forge, playing Busoni's arrangement of an old Bee-thoven theme "Crescendos," and Pugno's Serenade to the Moon. Mrs. Al Pollock gave a group of songs: Do Not Go My Love (Hageman), Lullaby (Cyril Scott), and Standchen (Brahms). Mrs. Joseph Magarian played the first movement of the Grieg concerto for piano with Mrs. John Manning playing the orchestral part.

A violin recital given at the Ebell Club in Los Angeles May 22 by Laura Filler Griffing, pupil of Leon Goldwasser was of considerable interest to the San Joaquin section. Laura Griffing was a former pupil of Will Hays of Fresno, beginning her study with him at five years of age. She has studied with Mr. Goldwasser for the past two years, and is now but twelve years old. She was assisted by Mabel Capell, soprano, and Mary Louise Le Grand at the piano. Her program follows: Concerto No. 22 (Viotti), Moderato and Cadenza, Laura Griffing; (a) The Spirit Flower (Campbell-Tipton), (b) Spring's Singing (Alexander MacFayden), (c) The Crying of Water (Campbell-Tipton), Mabel Capell; (a) Air (Bach), (b) Minuet in D (Mozart), (c) Valse-Bluette (Grigo), Laura Griffing; Elsa's Traum—Lohengrin (Wagner), Mabel Capell; Concerto No. 7 (De Beriot), Laura Griffing.

Charles Wakefield Cadman, American composer and Margaret Messer Morris, soprano, gave a concert at the Kinema Theatre Sunday afternoon, May 27th. With the exception of one song, The Blue Earthen Jar, by Grace E. Wharton, the program was all Cadman compositions. It is to be hoped that Kinema management, having established this precedent will find the community interest sufficient to warrant other concerts by outside artists in the future. During the past season we have had an occasional concert at that theatre by a group of local musicians known as the Kinema Symphony Orchestra, under the directorship of J. Wesley Tilton with Will Hays as concert master. The concerts were well received and most of the material played was musically worth while. So, the Kinema is doing its bit to give us music in Fresno. The Cadman-Morris program was: Piano—From a Village (on a Blackfeet theme), Love Song (by request), The Desert's Dusty Face (new version), Mr. Cadman; Songs—1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 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991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

As a performer Mr. Cadman displays musical understanding of the highest order and a splendid technique for one who does not claim to be a solo pianist. There is something primitive in all of us that responds to the pictures Mr. Cadman gives us of the American Indian. His touch is just what is necessary in a composition like the Wolf Dance. Mrs. Morris has a voice of rare sweetness and she sings with a sympathy and earnestness that wins her audience. Her enunciation is perfect. The singer must have an understanding heart and Mrs. Morris has just that. In the Blue Earthen Jar, composed by Grace E. Wharton of Fresno, Mrs. Morris distinguishes herself. Mr. Cadman was so delighted with this composition that he added it to his program. The words are by Dagman Frisselle, also of Fresno. It has a catchy melody and the accompaniment is of rich harmony and it is in all a very worth while composition.

Mrs. Ruby Duncan Hicks, pianist, has been giving a series of concerts in several of the nearby valley towns. She has played at Fowler, Parlier, Orosi, Exeter, Delano and Dinuba during the month of May. Mrs. Hicks was accompanied by Rudy at the harp, Golden Fine, violinist and Ernest Nickel of Chicago, whistling artist. These concerts were given under the auspices of the various high schools and Mrs. Hicks preceded each with an informal talk on the music of the Gypsies of Hungary. Mrs. Hicks played among other numbers: (a) Hungarian Rhapsody, No. 11 (Liszt), (b) Fantasia Impromptu (Chopin), (c) Polonaise in E minor, (MacDowell). Miss Rudy played and Golden Fine played Ruff's, Cavatina and the Berceuse from Jocelyn. The concerts were so well received that Mrs. Hicks plans returning to these towns in the fall. She will give a concert in the near future at Delano, under the auspices of the Woman's Club and will be assisted by Mr. Clyde Keener of Visalia.

The choir of the First Baptist church of Fresno, under the leadership of Mrs. Emma Mescow Fitch gave a musical program at the First Christian church on May 25. The program follows:

Tenor solo, This Is My Plea, Mr. Lehen; anthem, Close to Thee, Choir; quartet, I Am Thine, O Lord; solo, Some Sweet Day, By and By, Mrs. Fitch; anthem, He Hideth My Soul; Baptist choir; solo, Welcome for the Pilgrim, Mrs. Fitch; anthem, Safe in the Arms of Jesus, choir seated; baritone solo, The Old Song, Mr. La Rue and Quartette; quartette, Hide Me, solo and Chorus

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END OF NEW YORK MUSIC SEASON

A Few Belated But Interesting Items Regarding Important Concerts That Closed a Brilliant Year

BY ROSALIE HOUSMAN

New York, May 1, 1923.

There are still two items which are of such great importance, that I am sending them in, as a sort of postscript to my comments of the closing season. Like all good things, they crowded into one single day. I refer to the final Paderewski concert, an All-Chopin recital, at Carnegie Hall, the afternoon, of April 22, and on the same night Frieda Hempel's Jenny Lind recital which literally packed the biggest place in town, the Hippodrome.

When Paderewski entered the darkened and crowded hall on Sunday afternoon the entire audience rose to its feet, as it seems is their habit on his recital day and loudly acclaimed him, with hand and voice. With the thrill of his reception still ringing in his ears, he began a thrillingly lovely performance of the F minor Fantasia, as great a piece of music as Chopin ever wrote. Then on with a number of the Preludes, Nocturnes, the B flat minor scherzo, the Barcarolle, the Funeral march Sonata, and the A flat Polonaise—he ran the gamut of the greater Chopin, the big, far seeing Pole, and with the flow of patriotism in his interpretations, Mr. Paderewski certainly linked past and present. It is rather a thankless task to single out special things for comment. The high level was upheld most of the time, and there were occasional lapses of inspiration, but in spite of small differences, and a few other details, the feeling for purity and perfection was everywhere noticeable, and the audience was literally wild with enthusiasm. His thing of beauty is a joy forever, no matter who else comes and fills the spotlight. There were many encores, and a most distinguished audience, many of the most famous musicians of today reverently acclaiming his leadership.

In the adorable costume of the early 50's, Miss Hempel, alias Jenny Lind appeared on the stage of the Hippodrome, and without even a note, captured the whole place. But after she sang—that is another story. She first had captured the eye—now she has won their ear and most of all their hearts. I think the concert is an indelible one. Her accompanist, Mr. Bos, as well as the flutist, were also earbed in the quaint dress of the period, and even the wording of the program, as well as much of the music she sang, and they played, was of the olden time. It sounded so thin to our modern ears—naïve, too, and in graciousness and charm, Miss Hempel did not lack. Her singing made us sense the added glory of the past with the pleasures of the present. It was one of the most delightful concerts I have ever attended, with no jarring note to disturb the beauty and the limpidity of her voice. There were many old songs as encores, flowers and all the excitements of a most successful affair. For me, it was the most appropriate finale of a very full musical season.

GRAVEURE CLASSES AROUSE INTEREST

No event in musical circles in recent years has aroused such unanimous popular interest as the contemplated master classes of the noted Bostonian, Louis Graveure, which have been announced as at July and August feature of San Francisco music life, by Manager Selby C. Oppenheimer. There are few singers before the public today held in such remarkable esteem as Louis Graveure and perhaps none in the world held higher in respect than this same splendid artist. His talents are recognized wherever the best in music is appreciated, and his unusually great art has been cause for comment for many years. Graveure's methods as a recitalist have long been the standard toward which many discerning students, artists and teachers have striven, therefore the opportunity to study with this master, with the opportunity of absorbing at least a part of his supreme dictation, of learning first hand the means whereby he has gained the breath control in singing which has brought him fame, and of coaching in his superb interpretations, not alone of songs and ballads but in operatic arias as well, has brought to Oppenheimer's office hundreds of requests for information concerning the contemplated classes. Graveure will begin his classes in San Francisco on Monday, July 16th, remaining for five weeks, presiding over a Master Class for advanced pupils, teachers, artists, etc., and an Auditor Class for those who merely listen to the coaching of the masters, hear the lectures and participate in the discussions. Sessions will take place every Monday, Tuesday, Thursday and Friday, during the period. The classes are rapidly becoming fully enrolled, the few remaining places can be secured by negotiation with Manager Selby C. Oppenheimer at his office in the Foxcroft Building, 68 Post St., San Francisco.



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QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

Who are the so-called "Five" of the New Russian School?—M. R.
Borodin, Musorgsky, Rimsky-Korsakoff, Balakireff and Caesar Cui.

2. What do the following terms mean, which Debussy uses in his piano music: (a) Serrez; (b) Cede; (c) Appuye; (d) En dehors.—P. L.

(a) Serrez, Increase the tempo.
(b) Cede, Diminish the volume and retard the tempo.
(c) Appuye, Sustained.

(d) En dehors, Literally, outside; it signifies that the part to which it is applied should stand out above the other parts.

3. Is the piccolo a transposing instrument?—H. U.

The piccolo used in the orchestra is in the key of C; so its part is not transposed as regards tonality but is written in the key of the composition. However, it sounds an octave higher than the notes written for it, so in the literal meaning of the term it is a transposing instrument, for it transposes its part an octave; but in the sense that the clarinet, horn, and trumpet are transposing instruments it is not a transposing instrument. These latter instruments play their parts at an interval other than an octave from the notes written for them, and this involves the use of keys other than the key of the composition. In military bands, piccolos in D flat and E flat are used; these of course are real transposing instruments in the same sense that the clarinet is a transposing instrument.

4. Is there any difference between ritardando and ritenuto?—O. J.

Ritardando means gradually becoming slower; Ritenuto means immediately slower.

5. How do you pronounce "tire" and what does it mean?—C. L.

Pronounced in two syllables, tie-ray. There should be an acute accent over the e. It signifies a down-stroke of the bow in violin, viola, and 'cello playing.

Mrs. Elsie Cook-Hughes, the well known and highly esteemed pianist and pedagogue, sustained the loss of her nine-year-old son, Jack Hughes, on May 17. He was the victim of a street car accident on Pacific avenue between Franklin and Van Ness, when the car is reported to have started while he tried to get on. He succumbed to his injuries the following morning. The sympathy of numerous friends is extended to Mrs. Hughes.

Miss Welcome Levy, contralto, and formerly a pupil of Signor G. Wanzell, who is now meeting with much success in Honolulu, and later studying in New York has joined the ranks of San Francisco's teachers for a term. She has opened a studio at 861 Sutter street and no doubt, thanks to her prominence in social and musical circles, she will soon preside over a growing class of pupils.

MUSIC ACROSS THE BAY

(Continued from Page 1, Col. 4)

On Wednesday evening, May 23, at the Berkeley Auditorium in Oakland Olive Ed Cushman presented six of her accomplished vocal students assisted by Plunkett, baritone, and Jackson, piano. Mrs. Cushman is planning frequent recitals at this hall, thus giving a wider hearing for the students in it possible even in a large home studio. Mrs. John Brunting, Jr., proved to have an exceptional voice with fine range and mellow quality, and an engaging personality. All the singers received wise training, and talent which will take them on to distinction if carefully nurtured. The program follows: *Andies Trio*—from *Love Tales* of Hoffmann (Offenbach), Mesdames Shendell, Atkins and Plunkett; *Dawn, Life and Song* (Speaks), *E'en as a Flower* (Mignon (D'Harlelot), Miss Meda Kellogg; *The Bond Maid* (Lalo), where My Caravan Has Rested (Lohr), and *Song* (Rogers), Miss Beryl Sale; where My Dear Lady Sleeps (Breville (Lith), *Twilight* (La Prade), Lovelight (Lith), *Four Little Candles* (Rayner), *As Enid Lippov*; *May Day Morn* (later), *Robin, Sing Me a Song* (Spross), *You Songs* (Strickland), Mrs. Plunkett; *Original Piano Sketches*—Jackson; *Les Jeunes* (Spross), *Home* (Nieden), *Shepherd's Lullaby* (Somewell), *Valle* (Ruggell), *Song of Songs* (Spross), *Walter Plunkett*; *The Mother* (Strickles), *The Dove* (Willeby), *Marguerite* (Old French), *When Love* (McCoy), *My M. J. Shibles*; *Three Trio*, *Beethoven's Minuet* (Arr. by Brunscom), Mesdames Shendell, Atkins and Plunkett, accompanists, Mrs. Baker Fiske, Mrs. Fred Ran.

At the end of April the Berkeley Violin Club gave a recital at the Berkeley Piano Club rooms, presenting an engaging list of compositions, all by members of the club. This was the program: *Concerto in E minor* (Pietro Nardini), Dorothy Spitalier; *Concerto in E minor*, *Capriccio*, *Finale*, (Max Bruch), Majorie Ed, accompanied by Mrs. Margaret Alf; *Piano Solo* (a) *Melodie in E minor* (Schumann), (b) *Nocturne in F* (Schumann), (c) *Serenade* (Zerkowitz), (d) *Lullaby* (Lalo), (e) *Romance sans paroles* (Van Gens), (f) *Gavotte* (Popper), *Jozienna Danderende*; (a) *Meditation* from *Thais* (Massenet), (b) *Gavotte* (J. Jos. Glosse), (c) *Hindoo Chant* (Imsky-Korsakoff-Kreisler), (d) *Indian* *Capriccio* (Cecil Burtleigh), *Marion* *after* *Trio No. 1*, in E major, *Adagio* *triple*, *Scherzo* (Beethoven), *Lyrical* *in*, *Nissas* *June* and *Dorothy Ush* and *rothy Dunn*. Miss Claire McClure, accompanist.

The Bel Canto Club, consisting of pupils of Percy A. R. Dow, invited its ends to an "Hour of Song" by Alice Goodmurry, assisted by Miss A. Rother, pianist, on Sunday, May 27, at Berkeley Club rooms. My regular duties prevented my attendance, but I have learned that Miss Goodmurry sang extremely well, reflecting credit upon her instructor, and showing herself to be an intelligent singer with a voice of much promise.

Several groups of musicians from this side of the bay have been giving concerts K.P.O. broadcasting station in San Francisco, and others are being planned. On 8 to 9 o'clock on Thursday evening, June 21, the following will be heard at a program: Mrs. Floyd J. Collar, piano; Miss Vina Lowry, pianist; Mrs. William Wallace Bliss, violinist; Mr. J. Thomas, tenor, and an accompanist. They will give notice to their friends everywhere to "listen in." I shall be glad to hear of others who are contemplating program.

The following piano pupils of Wm. C. Chols gave a piano recital at Ebell hall, Thursday evening, May 31, before an enthusiastic audience of their friends and an audience which literally packed the roomful: Dorothy F. Gillespie, Helen Nelson, Rose Landy, Mrs. Kleiner, Jean McCall, Nelfa Vanella, Ernest

Boodt and Dorothy Sweeny. The program was a representative one, comprising compositions of Lynes, Godard, Gottschalk, Tschaiikovsky, Delibes, Brahms, Chopin, Liszt, Schumann, Reinhold, Rubinstein, Slunick, Rachmaninoff, Mokrejs, Dett, Grieg, Beethoven, and Haydn.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

MRS. BIRMINGHAM DEFENDS RESIDENT ARTISTS

Interviewed by New York Musical Courier President of California Federation of Music Clubs Tells of Lack of Opportunities for Artists Residing in America—Expresses Determination to Use Her Influence to Secure Recognition for American Artists

(From the Musical Courier, June 7, 1923)

Lillian Birmingham, president of the San Francisco Musical Club, the Sorosis Club and the California Federation of Music Clubs, was in New York recently on her way to the Federation Convention. Mrs. Birmingham is also attending the Women's Universal Alliance Conference in Washington—all of which gives some idea of her activity and the catholicity of her viewpoint. She talks interestingly and impersonally about what is being accomplished. Being a professional musician herself, with a long and successful career, she is naturally most interested in the progress and the possibilities of music, and she has associated herself with these various clubs because she firmly believes that in union there is strength.

The California Federation has grown greatly in strength and in numbers within the last year. It is now a powerful organization, able and willing to do things, and with plenty of vigor at its head. And Mrs. Birmingham, aware of musical conditions in America, and particularly in California, is bringing about a new order. The question that most agitates her at present is that of the young American artist. Why are there no engagements? That is the natural question, and Mrs. Birmingham's answer to it is: Make the engagements!

This depends upon two things: first the public, then the manager. Blame it on the manager, and he can truly answer that he cares not at all what he sells so long as it sells. If there is a market for the young American he will be only too glad to sell to this market. For commissions are commissions, and it is the manager's business to sell artists and their work, or to buy and sell the artists like any other merchandise, which amounts to the same thing.

But, first of all, there must be a market. As to that, we very well know that for some American artists there is ready a market, and a big one. Some of them, by efficiency and advertising, have got into the same class with the best foreign artists and reap the same rewards. But there are others who are believed by their friends to be just as good as the middle class artists from abroad but who, according to some, are being shoved aside in favor of the foreigner. In California this word "foreigner" applies to everything not "local," and Californians feel that this is not fair and not right. The "local" artist should not be neglected simply because he or she stays at home. And the idea that the manager should take it upon himself to rectify this abuse.

The answer is, first, that the local manager has done what he can, and, second, that it is distinctly up to the ticket buying public. If the public prefers the other brand of goods the manager cannot sell them the homestead variety. The argument is an old one, naturally the manager prefers to travel the safe and sure road. Naturally clubs engaging artists prefer to get artists whose name value and exotic charm assure public support.

But all of that, though no doubt unanswerable argument, was not felt to be satisfactory to the California Federation, and at its recent convention at Santa Ana it was resolved that each member should engage at least one California artist in every season of concerts,

and that the manager be requested to include two Californians in each concert course, failing which the clubs would buy no artists, local or otherwise, from that particular manager.

It looks as if neither the manager nor the clubs could pass the buck, provided the clubs live up to their agreement. Will they do it? Well, Mrs. Birmingham believes that they will. And, as she very truly points out, this arrangement is the real solution of the young-artist problem. First, let each state support its own artists, then let there be an exchange of artists among states, and before long the successful ones among these artists will be so well established that they will



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make their own way without further aid. It is perhaps better not to mention any names, but names of most excellent artists come to mind so that California need never languish for native talent.

Mrs. Birmingham is to be one of the speakers at the Federation Convention, and plans to force home some of these ideas among the delegates there, especially the idea of necessity of unity and a certain amount of unselfishness among the clubs. Being a woman with a lot of force and personality, there is no doubt that she will exert a large influence on this gathering of the federated clubs. With such women as Mrs. Birmingham and her associates "on the job," American artists ought to be on their feet soon. But it is also well not to forget that all of this effort in their behalf places a great responsibility on the artists themselves. They have got to "make good," or the best of effort will fail.

LOEW-WARFIELD HAS FORTY MEN ORCHESTRA

Believes In Giving Its Patrons the Best of Music Interpreted In the Best Possible Manner—Musical Review Campaign for Better Music Finds Sympathizer of Management of One of San Francisco's Leading Motion Picture Theatres—Lipschultz Conducting

BY ALFRED METZGER

In the Pacific Coast Musical Review of May 5th we published an interview with Lionel Keene, then manager of the Loew-Warfield Theatre, that the Loew interests believed in giving the public the best in music and that for this reason those at the head of these institutions engaged as large orchestras as their financial prosperity justified. Although at that time the San Francisco Theatre did not engage as large an orchestra as some of the other Loew Theatres, plans were already being outlined to increase the orchestra to forty and later possibly to fifty men. The eventual increase will of course depend upon the attitude of the public toward larger and better orchestras.

music—whether it be called jazz or anything else—must be played, then why should it not be played well? The public is entitled to the very best in a motion picture theatre whether it is a picture or music. The salaries paid by the management are big enough to demand the best on the part of the musicians.

The small orchestra is inadequate for a theatre seating three thousand people or more. If the audiences do not applaud enthusiastically something is wrong. Either the music is not what they like, or it is not interpreted in a way that pleases them, or the conductor has no chance to make telling effects because of the small number of musicians in his orchestra, or the insufficient variety of instruments. It is the ambition of every manager to keep the audience keyed up to the highest pitch of interest and enthusiasm throughout the performance. Therefore it will pay the management to give the people the best. It is very foolish to think that the general public does not want the best. It always wants the best. A good picture and good music will always find a hearty welcome from the majority of the theatre goers.

As we have stated before Jazz is liked by a minority who can make a lot of noise when they start to applaud. And if it is well played and interpreted by artist musicians who understand their business it will prove pleasant to listen to even by serious music lovers, for no one attends motion picture theatres to hear grand opera or symphony concerts. They do not visit these theatres to become educated musically, but to be entertained. And so the manager of a motion picture theatre has to be a showman. In other words he must feel his way toward ascertaining what his audiences like and give them that which they enjoy. If they seem to like good music, he will have to give them the best he can. If they like the lighter form of music he will have to add some of that, too. And so you will find on a musical program of a motion picture theatre both types of music.

But one thing is certain. There must be an adequate orchestra under the direction of an able conductor to interpret such music in a manner creditable to expert musicians. Otherwise music will surely come into disrepute. Now, the management of the Loew-Warfield Theatre is trying out to give the public the best music, interpreted by a sufficiently large orchestra and a conductor of sufficient ability to secure artistic results. Thirty years activity in music journalism on the Pacific Coast have familiarized the writer pretty well with the taste of the public. And we find that melodious strains interpreted with decisive rhythm and thrilling climaxes will never fail to delight the audiences. In addition to his ability as conductor Mr. Lipschultz is an excellent violinist. His tone is very mellow and his effective phrasing never fails to delight his hearers. His obligato to Orville Harrold's ballad this week is specially intriguing.

Last evening closed the two week's engagement of Orville Harrold at the Loew-Warfield. It was in every respect a brilliant success.

Indeed, we do not hesitate to state with all emphasis at our command that the receptions accorded Orville Harrold were the most enthusiastic of any one (Continued on page 11, column 1)

tras. Mr. Keene communicated to us this information in confidence and we could not publish what he said in this respect. Therefore, when it was said that the Loew-Warfield engaged at the time the largest orchestra among the motion picture theatres in San Francisco it did not only refer to the actual numbers of the organization, but to the plans then in contemplation.

Now, the announcement has been made officially and today the Loew Theatre begins its new policy of engaging forty men under the able direction of George Lipschultz. We feel certain that the public thoroughly appreciates this new policy. We furthermore are sure that not one of the people attending this theatre will miss jazz music. This paper when beginning its campaign against bad music only followed its long established habit of encouraging the best in music for the people. If a certain type of light

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TWENTY-SECOND YEAR

MUSICAL JOURNAL AND THE STUDENT

A number of our best friends, including several musicians prominent in the musical life of the West, occasionally give us some advice how to run a paper devoted to the interests of the profession. Some say we ought not to pay attention to publications less important than this, because it is not dignified and gives the other fellow chance to secure prestige at our expense. Others say that we should not give so much attention to resident artists who are not known, because it lowered the prestige of our own paper. Again others tell us that we should not say anything against "jazz" because there are many people who like it, and many musicians who could not make a living without it. Then again we have friends who tell us we should be more severe and always tell the truth and nothing but the truth about artists, whether they advertise with us or not. Then we have people who "josh" us because we tell them that if they don't read the Musical Review they can not keep informed about the musical activities of the Pacific Coast, and indeed the country at large.

Finally we have a number of friends, and these along to the greater majority, who tell us that we are injuring the students, who are getting the first experience in a musical career, by constantly raising them. They say this praise creates conceit and thus does more harm than good. They want us to tell the truth about the student as well as the artist. That is to say what they regard as the truth. Now, if we would tell the truth about the students of one teacher according to the views and opinions of another teacher, we surely would get into a nice pickle. The trouble is how to ascertain what is the truth. One of our advertisers stopped his advertisement and subscription recently, because he did not like the advertisement of another teacher who uses our columns. He said that teacher's advertisement was a reflection on his work and he would not have the paper on his studio table, inasmuch as he did not wish to have his pupils' minds poisoned.

Now, dear people, what would you do in a case like that? Don't you think that pupils, who have not sufficient confidence in their teachers to stick to them no matter what anyone may say, are not worth having? And a teacher who loses pupils because someone else convinces them that he is not competent, ought to lose them. If we would view pupils recitals from the standpoint of fin-

ished artists the number of music students would rapidly reduce and we would be considered a chronic grouch, and with justice. This paper intends to continue paying attention to pupils recitals, because it considers the pupils the most important propelling force in our musical progress. The student of today is the artist of tomorrow. If he is discouraged in the beginning of his career he surely will never attain sufficient enthusiasm and ambition to finish his work. A student will eventually be confronted with sufficient difficulties, obstacles and disappointments without having a musical journal help in heaping upon his head the ridicule and contempt of his so-called friends and rivals of his teacher. There is a great difference between telling the truth and between unjust and uncalled for criticism. And so we proceed on our way to help students mount the difficult hills that nature has placed in their path.

During the end of a season everyone wants to give a concert—professional and amateur alike. Hence our paper is not big enough to take care of everyone at the same time. And so a great many articles regarding the events at the close of the season have accumulated and are being published from week to week until we have taken care of all. One or two teachers have discontinued their advertisement, because the review of their students' concerts did not appear in this paper at the time they thought it should have appeared. You see what we have to contend with. With this issue we begin to publish a series of reports of students' recitals that have taken place since and immediately before the end of the season. We also include those of the teachers who stopped their advertisement, just to prove that we bear no resentment. We want students and their parents to interest themselves in this paper, and read it. And we know of no better way to have people outside the profession read this paper than to occasionally give them credit for their work and help them to make the most out of their studies and to show their friends and relatives that their work has not been entirely in vain. That is why the Pacific Coast Musical Review wants to be the friend of the student, his relatives and his acquaintances. And if the paper is read by students and their relatives, the teacher who advertises in it will reap the benefit.

Louis Persinger concert master of the San Francisco Symphony Orchestra, Director and First Violin of the Chamber Music Society of San Francisco and one of the most distinguished viola virtuosi before the public, is at present in Colorado Springs spending his well-earned vacation rest. It is generally known that at the beginning of last season Mr. Persinger was seriously ill, in fact he was quite in danger for some time, and much to the relief of every one on the inside, who thoroughly appreciates the great value of this distinguished musician to the musical reputation of San Francisco. Mr. Persinger eventually recovered from his sickness and again presided at his positions of such great responsibility. Mrs. Persinger and the children are spending the summer in Long Island. Mr. Persinger will return to San Francisco about July 1 to resume his studio activities. At the same time the Chamber Music Society will begin rehearsing for the season 1923-1924. Students wishing to take advantage of the presence of such an excellent virtuoso and musician during the summer months will here have a chance to add to their artistic treasure house.

Andrew Bogart moved his studio from 376 Sutter to the Helme building on Stockton street, near Sutter, on June 1. The rapid growth of his class of pupils necessitated more spacious headquarters.

Miss Wimmer H. Bonner, contralto, artist pupil of Andrew Bogart, gave a concert at the San Mateo Woman's Club House on Monday evening, May 28, before a large and most enthusiastic audience. This was Miss Bonner's first public appearance and she acquitted herself splendidly, creating exceptional enthusiasm and obtaining numerous recalls. Both her voice and diction proved thoroughly appealing and proficient. There were many floral tributes and the three songs by Mr. Bogart had to be repeated. Miss Melva Farwell, flutist, played excellently and as encore contributed Cadman's By the Sky Blue Water in a manner necessitating a repetition. Mrs. Mildred Dodge, pianist, played with excellent taste and revealed a very fine touch arousing her audience to manifestations of hearty approval. Mrs. Horatio F. Stoll, President of the San Francisco Musical Club, and a vocal student of Mr. Bogart's, played the accompaniments in her well known thorough style and dependability. The complete program was as follows: To You (Speake), A Message (Bogart), Allay (Chadwick), A Little Song (Voornis), Miss Bonner, Oblatation (French), de Fontenailles, Caro mio ben (Italian) (Giordan), Miss Bonner; Two Field Flowers (Terschak), Miss Farwell; The Nightingale has a lyre of gold (Whelpley), By the waters of Minnetonka (Lieurance),

Miss Bonner, with flute obligato by Miss Farwell; Trees (Rasbach), Vale (Russell), Miss Bonner; Dawn (Curran), Miss Bonner; Etude soprano (Liszt), Valse de concert (Wienlawski), Mrs. Deidre Lullaby (Scott), A Southern Idyll (Mrs.) (Bogart), Dedicated to Miss Bonner, Miss Bonner; Expectancy (Bogart), Sacramento (MacDermid), Miss Bonner; Good-bye (by request), (Tosti), Miss Bonner.

Mme. Isabelle Marks, one of San Francisco's most prominent and most valuable vocal performers, gave one of her unusually enjoyable studio recitals in her artistic quarters in the Kohler & Chase building on Sunday, May 13. We rarely miss the opportunity to attend Mme. Marks' pupils recitals for they invariably introduce young vocalists of such unquestionable ability, such splendid voices, such assurance, and such efficiency that the enthusiasm of the audience always becomes a matter of fact. Unfortunately other duties prevented us from attending this time, but we know that the program as well as the participants reflected much credit upon themselves and their teacher. The following selections were represented: Your Picture (Del Riego), Slave Song (Del Riego) Nina Tomlinson; Voco de Luna (Ponchielli), Lillian Hilly; Berceuse (Goddard) Mable Morris; Lo, Hear the Gentle Lark (Bishop), Kea Rusa; Villanelle (Del 'Aqua), Sing, Smile, Slumber (Gounod), Adele Nicholas; Elegy (Massenet), Frances Levy; Mondnacht (Schumann), Marie Rhoads; Stride la vampa (Verdi), Ellen Deesley; Aria from Traviata (Verdi), Leota Rhodes; Carnival of Venice (Benedict), Lila McIntosh; The Lotus Bloom (Schumann), Mrs. F. A. Perrigo; Thou Art Repose (Schubert), Largo (Handel), Mrs. Belle Jacobs Lewis. The latter made an exceptionally fine impression and is getting ready to do big things next season. Mme. Marks is completing plans for a specially elaborate recital to be given in September. Before starting training her pupils for this event, Mme. Marks will leave on her vacation about July 1 during which she will motor through the Yosemite Valley and along Lake Tahoe for one month.

ALADDIN'S LAMP

By Anil Deor

"New lamps for old, new lamps for old, rang the cry through the streets in the endeavor to regain possession of the marvelous lamp." So saith the old fairy story. To many this was undoubted gain, but oh! what a loss to the owner of the magical lamp should he barter it for an ordinary one. Modern singing versus the old bel canto is much akin to this. Pure tone, easily produced, melodies artistically phrased, exchanged for declamation solely, sans tone, sans phrasing, sans melody, sane or not.

To the possessor of an old worn lamp the rate of exchange was valuable; better the bright new lamp, even though of brass, if it prove the only one the owner knew how to use; for the magic lamp kept its value secret. The possessor must know a magic word to speak, remember to rub the lamp and slowly voice aloud his wish three times; then and only then, in the hands of the favored one, would the lamp exert its power. Possession meant little without the key.

Similarly for the wondrous old school of singing. What avail the possession of the most perfect method if one lacks the other necessary qualities to produce the genuine artist? One may marvel at and admire the human ability to conquer difficulties, but it remains essentially human. Par example, in the field of music, a Heifetz, you wonder at the lightning like dexterity, the easy for the conquering of the impossible, the ease, but, the work does not lift you spiritually into a higher plane and convince you, no matter what your accepted creed, of the existence of the Divine; on the other score, a Kreisler, there your heart and soul, love and venerate while your brain endorses their verdict. You are transported into nobler realms of thought, your very soul becomes hushed with respect, and longing for the concert hall you know all things good are true, 'tis that added something which only true art possesses, partaking of attributes of a loftier sphere. His indeed, the secret of the magic lamp.

Even a bright new lamp is useless without knowledge of how to fill and ignite. Declamation is an art, therefore needs proper grounding to be refined, not overdrawn, or inclined to garishness (an easily contracted habit); the hysterical outburst no criterion of the deepest heartfelt emotion. The more refined the sensibilities, the more exquisite the agony and the more quiet and repressed it's expression; memory recalls a case in point: the death of the husband and father and two loved children, boy and girl, before the eyes, the horror struck and heartbroken wife and mother. There were no shrieks or moans, just a look-a-look containing innumerable and inexpressible thought, which flashed with lightning rapidity through her mind and registered on her countenance. One could see, reflected there, the memories of all things that had happened to her, from her husband, their courtship, marriage, honeymoon, the birth of the two beloved children, their hours of happiness, love and then this; as she sank into unconsciousness, bereft and alone, over those loved forms, her eyes were raised to Heaven, to a higher power, looking for hope. One visioned, her life's joys and now her culmination with her yet not a sound had she uttered. Could one duplicate that look, 'twould be art, the first requisite being naturalness.

At present, in the world of song, a matter of personal choice as to which is preferable, the pure tone or the new style declamatory, with practically no set mode of protection. The latter is more modern, more easy, a matter of evolution. It may evolve into something worthy, but to do so it must revolve, unite with and embrace the method of the past.

The perfect whole being an amalgamation of the two. Why part with the lamp of the magic possibilities?

ALFRED DE VOTO TO TEACH HERE

Among the famous artists to visit the Coast this Summer in the capacity of coach to advanced students and Artists, is Alfred De Voto, head of the piano department of the New England Conservatory of Music in Boston. Mr. De Voto has been for fifteen years official ensemble player of the Boston Symphony Orchestra and pianist of the Longey Club of Boston and he is recognized as the finest ensemble player in the country. He has an available reputation as pedagogue and it is an interesting fact that for the past seven years his pupils have won the annual prize given in Boston for all styles of piano playing: Classic and modern.

Mr. De Voto arrives next Saturday and his classes will be conducted from June 25th to September 1st. Further particulars may be had by addressing Miss Alice Seckels in the Foxcroft building.

FORTY MEN ORCHESTRA AT LOEW-WARFIELD

San Francisco's largest theatre orchestra will play its initial concert on the stage at the Warfield Theatre Saturday, June 16, when the Warfield Music Masters will be augmented to forty players, under the direction of George Lipschultz.

This musical innovation is the result of a conference this week between Harry C. Arthur, Jr., general manager of West Coast Theatres, Inc., and A. M. Bowles, manager of the northern division in which are included the Warfield, Tivoli and other theatres of the Turner and Dahknen Circuit, operated by the West Coast interests. "San Francisco theatre patrons appreciate good music as well as good pictures," said A. M. Bowles



GEORGE LIPSCHULTZ

Violinist conductor of the Warfield Music Masters, increased to Forty Players Commencing Saturday, June 16. This is Now San Francisco's Largest Theatre Orchestra. Four Special Concerts Will Be Played Daily Upon the Warfield Stage

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Lipschultz and the Forty Music Masters will present their concert upon the stage four times daily, commencing Saturday, June 16, with the famous "1812 Overture."

Equally important to Warfield patrons is the new First National production, *The Bright Shawl*, starring Richard Barthelmess and Dorothy Gish, which is the screen feature for this program. Barthelmess and Miss Gish, two of the most popular players of the silent drama, have a colorful romance of languorous Cuban nights as their vehicle. The story was written by Joseph Hergesheimer and deals with the flaming, revolutionary period in the history of Cuba, where the picture was filmed.

Also on this program are two extraordinary dancers, De La Plaza and Juanita, Spanish dancers de luxe, and Lucia Hernandez, prima donna soprano. The usual shorter films will be shown.

Louis Graveure, the eminent Baritone has reached New York from Europe after his very successful recitals there this Spring, and has wired Manager Selby C. Oppenheimer that he will leave shortly for San Francisco arriving here next Saturday, June the twenty-third. Mr. Graveure states that he is looking forward to teaching the large Class that is awaiting him. These classes will open on Monday morning July sixteenth and will include Artists and advanced students from nearly every State in the Union who are availing themselves of the unusual privilege of coaching with this famous Artist. Further particulars may be obtained from the Selby C. Oppenheimer offices in the Foxcroft building.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

Department Manager, Sue Davis Maynard, 227 East San Carlos St. Phone San Jose 4713-J.

Beethoven's Moonlight Sonata, together with other piano numbers, was greatly enjoyed by the members of Friendship Lodge 210, F. & A. M., Thursday evening, when Miss Lena Christopher, and artist pupil of LeRoy V. Brant's at the Institute of Music performed for these having Masonic affiliations. Miss Christopher, nineteen years of age, has a brilliant future predicted for her. She is studying for the concert stage and the pleasure felt at her playing would indicate that she is fitted for that arduous career. Her program was as follows: Sonata, Opus 27, No. 2 (Beethoven); Liebestraum No. 3 (Liszt); Scottish Air, Edward (Brahms); Gavotte (Gluck-Brahms); Intermezzo in C major, Opus 119 No. 3 (Brahms).

The Fourth and Last Artist Recital of the College of the Pacific series was given Tuesday evening, May 29, Jessie Isabel Christian, soprano of the Chicago Opera Company, presented a very interesting program ranging from Old English Songs to operatic arias of the florid type. She pleased a large audience with her purity of tone, fine intonation, and dramatic ability. An unusual and pleasing variation from the ordinary concert was the performance of the Bell Song from Lakme in costume with action. She was assisted by Gavin Williamson, pianist, who contributed several piano numbers to the program.

Mrs. Floyd A. Parton, soprano, artist pupil of Wm. Edward Johnson, and Marie Hughes Macquarrie, harpist, were heard in piano numbers Tuesday afternoon, May 29, at a tea given at the home of Mrs. George H. Anderson. Mrs. Parton's songs were A Picture (Curran), Come Sweet Morning (A. L.) and At Parting (Rogers), with harp accompaniment.

Juanita Tennyson, soprano, and Maxine Cox, pianist, gave a duo-art recital, Sunday afternoon at Niles, under the direction of Sherman, Clay & Co., of San Jose, the occasion being the closing exercises of the Sunday School of the parish under Father Bennet's supervision.

The Following Program was given Sunday afternoon at Alum Rock park by the Municipal Band, under the leadership of Will H. Lake: March, N. Y. Hippodrome (Souza); Morceau; Alita (Losey); Selections, Robin Hood (DeKoven); Gems from Il Trovatore (Verdi); Two Fox Trots (a) Bla Bla Blues, (b) Carolina in the Morning; Grand Russian Fantasia (Tobani); selections, Naughty Marietta (Herbert); Operatic Medley, Moszkowskiana (Clark); Finale, Boy Scouts of America (Souza).

Mrs. Miles A. Dresskell, soprano, Miss Miriam Burton, pianist, and Miles A. Dresskell, violinist, gave an interesting program in Sunnyvale June 1, when Mrs. D. Mayhew-Smith pupils gave a literary evening. Mrs. Dresskell sang (a) Boat Song (Ware), (b) The Cunnin Little Thing (Haben), (c) Little Birdies (Burlington). Her recital number was Parker's The Lark Now Leaves His Watery Nest. Miss Burton played Scherzina (Howard Brockway) and Valse in A flat (Brahms). Mr. Dresskell played Hullanzo Balatun (Habaz), Meditation from Thais (Massenet), and Kreisler's Tambourin Chenois.

Juanita Tennyson, coloratura soprano, Marjory Mackres Fisher, violinist, and Marie Hughes Macquarrie, harp soloist and accompanist, gave a recital in Watsonville, Tuesday evening, May 22, under the auspices of the Order of the Eastern Star. The following interesting numbers were given (a) Hungarian Poem No. 4 (Hubay), (b) Aye Maria (Schubert-Wilhelm), (c) Berceuse (Tor Aulin), (d) Kulwaka Mazurka (Wieniaswski); (e) Were My Song With Wings Provided (Hahn), (f) Songs My Mother Taught Me (Dvorak), (g) Star (Rogers), Juanita Tennyson; (h) Spinning Wheel Song (Babel), Arabesque No. 1 (Debussy), (i) Song of the Sea (Harriet Water), (d) Spanish Dance (Tedeschi), Marie Hughes Macquarrie; (e) Lullaby of Goodnight, Juanita Tennyson; (f) Molin obligato, Miss Fisher. For recital number, Tennyson gave Pierrot (Rybnier), Mrs. Macquarrie played variations on Believe Me If All Those Endearing Young Charms and the last number when voice-violin and harp were heard, *Lieurence's By the Waters of Minnetonka* was given for recall.

The Music Teachers' Association, Santa Clara county chapter, is getting its plans into shape for entertaining the annual state convention which meets here July 4 to 7, inclusive. Homer DeWitt Pugh, chairman, has been very active and reports an interesting program for the four days music and round table discussions. A number of well known composers will be present to take part in Northern California composers' program. The sessions will be held during the day at College of the Pacific, the evening concerts in the Morris Davis auditorium of the State Teachers' College. Warren D. Allen will give an organ recital on Friday afternoon to the delegates and a most interesting trip to Stanford is anticipated. This association comprises some nine chapters and over 1000 members in San Francisco, San Diego, Santa Barbara, Sacramento, Redlands, Santa Ana, Alameda, Los Angeles and Santa Clara counties.

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Madame Irene Pavloska, soprano of the Chicago Opera Company, sang with Alexander, pianist and accompanist, were heard in concert at Fox Theatre Carmel-by-the-Sea, Monday evening, June 4, the fourth event of the Monterey Artists Concert Series. The Forest Theatre is an ideal setting for such an artist concert could one select the weather. A heavy curtain of fog hung, making it particularly annoying to the pianist who was obliged to be constantly wiping off the keys. The misty atmosphere in no way dampened the enthusiasm of the exceptionally large audience however, which was appreciative in the superlative. The many floral tokens presented Madame Pavloska were in no danger of wilting.

The program was a delightful one, Madame Pavloska being obliged to give several recall numbers. The El Brown Bear (Mama Zucca), I Love You Truly (Care Carmel-by-the-Sea, Monday evening, June 4, the fourth event of the Monterey Artists Concert Series. The Forest Theatre is an ideal setting for such an artist concert could one select the weather. A heavy curtain of fog hung, making it particularly annoying to the pianist who was obliged to be constantly wiping off the keys. The misty atmosphere in no way dampened the enthusiasm of the exceptionally large audience however, which was appreciative in the superlative. The many floral tokens presented Madame Pavloska were in no danger of wilting.

ANNUAL DEER

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Trinity Church presented to its worshippers a musical program of merit June 10th, when the choir gave a short program of anthems, Mrs. Howard Tennyson sang solo, and the boy's choir gave a selection. The full vocal service was led by Dr. A. W. Noel Porter, rector. The music was under the direction of LeRoy V. Brant, pianist and choirmaster at Trinity. Following is the program as given: Fear Not Ye, Oh Israel, Buck, Mrs. Howard Tennyson; Incline Thine Ear, Frank, The Choir; God Is A Spirit, Bennett, The Choir; Savior of Us, Gounod, The Choir; Offertory Number, Now The Day Is Over, Barnby, The Boy's Choir.

The Kiwanis Club of San Jose was favored by an explanation and demonstration of the work done by the blind in The Braille System at its last meeting when Manuel Alvarnez, aged twelve, blind piano student of Roy V. Brant at The Institute of Music in San Jose, played for the members at their weekly meeting last Monday. A large quantity of the Braille music was passed around to the club members, and examined by them with interest. Mr. Brant gave a brief explanation of the system, after which the boy played for those present. Mrs. Leda Gregory Jackson, soprano, also sang with the club with several solos, accompanied by Roy V. Brant.

The Pupils of Josephine Louise Sinclair, head of the preparatory piano department at The Institute of Music in San Jose, gave an artistic recital Thursday evening, June 14, in the Institute Parlors. A large number of parents and friends of the young performers enjoyed the music produced by them. LeRoy V. Brant, director of the Institute, states that due to the excellent work by Miss Sinclair this department of the school is one of the most thriving of all.

Rena Lazee, head of the vocal department of the San Francisco Conservatory of Music, and now assisting Etanero Merola in his rehearsals for the grand opera season to be given in the Civic Auditorium next September, under the auspices of the San Francisco Grand Opera Association for 1923, has just closed a very brilliant and successful season. She appeared in many parts eliciting the hearty approval and commendation of press and public and is now preparing her repertoire for next season. She features specially historical programs showing the development of song writing from the folk song to the present time in the following countries. America, France and England. She will also present general historical programs combining songs from the above three programs with Spanish, Russian and Italian songs. Then she will sing programs of songs of living American composers and folk songs of various nations. Explanatory remarks are made and copy for program notes furnished. These programs are particularly suitable for women's clubs and educational institutions. Each program includes piano numbers by Miss Hazel Nichols, accompanist.

Hother Wismer, the well-known violinist, was in Los Angeles during Music Week, during the latter part of May, and delighted appreciative audiences with his art. He played at the University Club. Upon his return he participated in an excellent concert given at the Augsburg Lutheran Church on Saturday, June 2. Although the audience was large, owing to the fact that the concert took place in a temple of worship no applause was omitted. The following excellent program was inspired by some of San Francisco's most prominent artists: Songs—Kongerne's Konge ene du kan (E. Norrman), Droslen slog i Skov sin (Klare Trille) (J. Asner), Roses are the Rhymes I wreath (Ormond), The violin obligato, George Krull; Violin Solo—Adagio from D Minor Concerto (Max Bruch), La Chasse (Kreislere), Hother Wismer; Soprano Solo—Ancon Norvegienne (Fourdrain), With a Water Lilly (Grieg), Le Nil (The Nile) with violin obligato (Leck), Miss Helen Colburn Heath; Piano Solo—Eccossais (Bethoven-Busoni), The Rising Sun (Torjussens), March of the Dwarfs (Grieg), Hendrik Glerdrum; Solo—Wings of Night (Winter Watts), Sunlight (Harriet Ware), Miss Heath; Violin Solo—Saterstens Sondag (Ole Bull), Adagio Op. 46 (Max Bruch), Adagio in A Major (violin alone) (Spohr), Hother Wismer.

Virginia Pierce, soprano, Uda Waldrop, pianist, and Umberto Rovere, baritone, gave an excellent concert at the American Legion Auditorium in Healdsburg on Saturday, May 5. The following program was so excellently interpreted that it was accorded the heartiest reception on the part of the enthusiastic audience: Prologue from the Opera Pagliacci (Leoncavallo), Umberto Rovere; Mi Chiamano Mimi, from the opera La Boheme (Puccini); (a) Polonaise op. 26, No. 1 (Chopin), (b) Nocturne op. 15, No. 2 (Chopin), (c) Prelude in C sharp minor (Rachmaninoff), Uda Waldrop; (a) Segreto (Tosti), (b) T'amo Ancora (Still I Love You) (Tosti), (c) "Vale" (Russell), (d) Sweet Peggy O'Neil (Uda Waldrop), Umberto Rovere; (American composers) (a) Thy Beaming Eyes (MacDowell), (b) At Parting (Rogers), (c) Land of the Sky Blue Waters (Cadman), (d) My Curly Headed Baby (Clutsam), (e) Morning on Ze Bayou (Strickland), Virginia Pierce; (a) The Old Refrain (Kreislere), (b) Andantino (Lemare), (c) Dance of the Water-Sprites, from the Bohemian Club Grove play Nec Netama 1914 (Uda Waldrop), Note: In numbers B and C, Mr. Waldrop alternates with the Steinway Duo-Art, Uda Waldrop; Eri tu—"Masked Ball" (Verdi), Umberto Rovere; Chanson Indou (Rimsky-Korsakow), Virginia Pierce; Duet from Don Giovanni (Mozart), Miss Pierce and Mr. Rovere.

Marguerite Raas Waldrop, soprano, and Uda Waldrop, pianist, gave one of their exceptionally artistic recitals before the Cap and Bells Club at the Century Club House on Thursday afternoon, May 17. Both artists were in splendid form and delighted a large audience with their refined interpretation of the following program: Nymphes et Sylviens (Bemberg), Marguerite Raas Waldrop, accompanied by the Steinway Duo-Art; (a) Birding op. 43, No. 4, (b) Dance Caprice (Grieg), (c) Intermezzo (Waldrop), from the Family Club play, The Fountain of Youth, 1920; (a) Andantino (Lemare), (b) Dance of the Water Sprites (Waldrop), from the Bohemian Club Grove play, Nec Netama, 1914, Mr. Waldrop and the Duo-Art (alternating); (a) Spray, (b) The Dream Ship, (c) When You Go, (d) A Fairy Lullaby, (Waldrop), Marguerite Raas Waldrop, accompanied by Mr. Waldrop; Dance Macabre (Skeleton's Dance) (Saint-Saens), Uda Waldrop and the Steinway Duo-Art.

Bernard Katz, pianist pupil of Louis Felix Raynaud, gained much publicity during Music Week when he was a member of the Boy Mayor's "cabinet." He was interviewed on several occasions and expressed himself in favor of San Francisco possessing the biggest opera house in the world. He also was enthusiastic about Music Week and when asked whether there was any other instrument he liked better than the piano he answered: "No, there is none, and I don't know what I'd do if my piano was taken from me. Alfred Cortot is my ideal pianist, and some day I hope to be as good a player as he is." It is gratifying to discover such enthusiasm for music among the young boys of America. It is a splendid sign for the future development of musical taste in this country.

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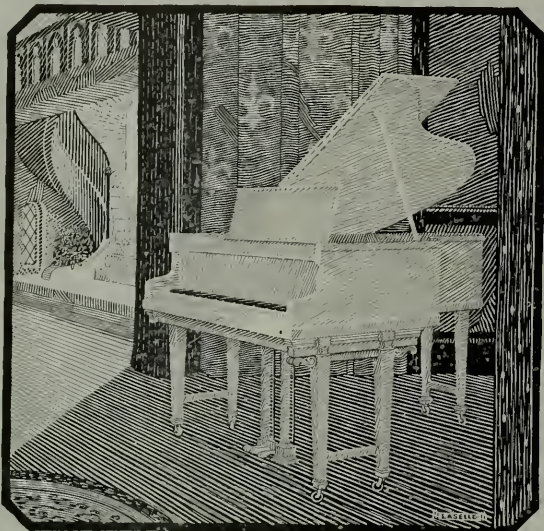
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Musical Review's Subscription Contest

The interest in the Pacific Coast Musical Review's subscription contest is rapidly increasing and pupils are constantly registering for participation. We have omitted our page announcement in this week's issue, because we want to print the reports of students recitals that took place at the end of the season. Next week we shall make a new announcement setting forth our plans in detail. We are also preparing announcements to be forwarded by mail to not less than FIVE THOUSAND students and any teacher who would like to have his students participate in this contest will confer a personal favor upon us by giving us a list of names and addresses when we write him on this subject. Teachers are also eligible to participate in this contest. The first prize is a Knabe Grand Piano worth \$1575.00. Other prizes include scholarships from \$100 to \$500; Pianos violins, talking machines and other musical instruments. Season tickets to grand opera, chamber music society concerts, and symphony concerts as well as to concerts by artists of the Selby C. Oppenheimer series. Then there is a savings account in the Anglo California Trust Co. from \$100 to \$500. If students or teachers are able to secure the necessary number of subscribers before the end of summer, we will pay for their vacation trips. Surely this is enough inducement to help us circulate a music journal among the general public to an extent that will benefit the profession as much as ourselves.

California's Musical History

During the last few years the editor of the Pacific Coast Musical Review has completed a history of music in California beginning with 1849 which he intended to publish in book form at first. But the expenses associated with such publication were so out of proportion to the price we were justified to charge for the book that we found it unprofitable to go to the expense of printing the work. We want everyone interested in music to read this book. But at prices charged us for printing it we would have had to charge more than we think the average music lover can afford. Therefore we have decided to publish the work at first in serial form in the weekly editions of the Pacific Coast Musical Review, beginning with our next issue (June 23rd) and thereafter until the entire musical history of California has been published. Every week we shall publish a substantial installment and we make this preliminary announcement so that in case anyone wishes to read this history from the beginning he or she will be able to begin with the first number. Otherwise we would have begun publication with this issue.

MAXINE CONRAD PLEASES MUSIC LOVERS

The Colonial Ballroom of the St. Francis Hotel was crowded to capacity on Thursday evening, June 7, when Maxine Conrad gave an ambitious program assisted by Miss Helen Schneider, pianist, and Benj. S. Moore, accompanist. The program included not less than three taxing compositions for violinists, namely, Sonata in F minor (Bach), Ballade et Polonaise (Vieuxtemps) and Zigeunerweisen (Sarasate). The fact that the young violinist was able to interpret such difficult works without missing any notes proved in itself her unusual talent, for it requires no ordinary memory to play such compositions without the music. In addition to her prodigious memory Maxine Conrad showed unquestionable temperament. She had a big tone, plays with exceptional taste in regard to phrasing and has a very pronounced sense of rhythm. The latter is the foundation of a musical mind.

It is naturally not to be expected that such a youthful student plays with the maturity and assurance of a finished artist, but she certainly showed a proficiency and intelligence of execution far above her years. Technically she overcame difficulties that one would hardly expect to be overcome by one so youthful, while musically she colored her phrases with unusual intelligence. There is no question in our mind but that this young musician is endowed with exceptional talent and that the preparation of this program which required much industry and natural adaptability was sufficiently well interpreted to justify the highest hopes for a splendid future. We certainly shall watch the progress of this youthful artist with great interest.

Miss Helen Schneider proved to be a young pianist of exceptional facility, who combines a very smooth and clean technique with a very musical conception of interpretation. She deserved the enthusiastic applause accorded her. Benjamin Moore accompanied with that finished musicianship which forms such a delightful feature of his work. Inasmuch as the program was already published in our issue of June 2 it is not necessary to repeat it at this time. A. M.

CECIL FANNING SINGS IN OHIO

Cecil Fanning, the baritone, gave concert on May 21 at Bucyrus, Ohio under the auspices of The Music Club. The Bucyrus Telegraph-Forum says in reference to Mr. Fanning's appearance "The first of a series of concerts, which will be sponsored this spring by the Bucyrus Music Club, proved to be one of the finest which has come to Bucyrus in a long time. Mr. Fanning's voice, clearness of enunciation, ease of utterance and platform presence, explains the respect his name inspires in national music circles."

Sir Henry Heyman, after spending several weeks in Paso Robles for the benefit of his health, has returned looking fit and having recovered from a serious illness that confined him for several months to the hospital. His numerous friends are glad to see his smiling countenance again and are congratulating him on regaining his health sufficiently to resume his usual schedule of activity.

News In The Music Studios

(Brief Items About Pupils and Pupils' Recitals)

Mrs. A. F. Bridge presented a number of her pupils in a very enjoyable program given at her studio 1920 Scott Street on Monday, June 4th. The following compositions were interpreted in a manner to reveal excellent training and industry on the part of the students: *Giorno d'Orrore* (Semiramide) (Rossini), Miss Marion Graves, Miss Sibyl Graves, *Il Tuo Sun* (Curran), *The Lilac Tree* (Lee), Mrs. S. Haber, *Robin Song* (White), *Aria (Il Penseroso)* (Handel), Mrs. Charles Corbet, *Kashmiri Song* (Finden), *I Did Not Know* (Loepke), Miss Ruth Fischbeck; *Aria (O Babbiano Caro)* (Puccini), *The False Prophet* (Scott), Miss Ruth Hanman; *Open Secret* (Woodman), *Somebody Loves Me* (Cox), Miss Gretchen, *Two of Us* (Phillips), *Chanson de Florian* (Godard), Miss Fleurette Dowell, *Song Corré l'Aguelletta* (Sarr), *Aria (Cavalleria Rusticana)* (Mascani), Miss Ruth Healy; *Japanese Love Song* (Brahe), Villanelle (Del Acqua), Miss Virginia Ratto; *O Bocca Dolorosa* (Sibella), *Song of the Robin* (Case), Miss Ramona Leonard; *Aria (Dinorah)* (Meyerbeer), *Marie's Soliloquy* (Lohengrin), *Two of Us* (Phillips), *Two of Us* (Coombs), *Godd Night* (Ball), Miss Erma Keithley; *Spring* (Neidlinger), *Aria (Madam Butterfly)* (Puccini), Miss Esther Foll; *Spanish Serenade* (Burgmuller), Ma Lindy Lou (Strickland), Miss Graves; *Theme and Variation* (Proch), *Paradise* (D'Hardiet), Miss Edith Parks; *Aria (La Tosca)* (Puccini), Mrs. Charles Corbet.

Miss Ida Hjerleld Shelley of Sacramento has been holding a series of studio musicales during the past few months. On Thursday evening, June 7th, four of her younger pupils (girls of twelve and thirteen years of age) gave a delightful musicale to entertain at one of the Better Homes Week exhibits. Following is the list of the songs: *Two of Us* (Phillips), *Leopoldine* (Verd), *The White Lady* (2 pianos) (Baldwin), *Mozart Quartet*—Leona Hunt, Gladys Buell, Inga Sjostrom, Fannie Forman, all twelve and thirteen years of age; *Triu, Mazurka* (Bachmann), Gladys Buell, Inga Sjostrom, Fannie Forman; *Arabesque* (2 pianos) (Debussy), Gladys Buell, Leona Hunt; *On the Water* (Gronow), Gladys Buell, Nymphs (Bairn), Leona Hunt; *Minuet from Symphony* (Schubert), Gladys Buell, Leona Hunt; *Art Quartet*, *Bridal Party Passing By* (Grieg), Little Bird (Grieg), Gladys Buell; *Duo, Danse Grottesque* (2 pianos) (Johns), Inga Sjostrom, Gladys Buell; *Mazurka* (Lynes), Fannie Forman; *Triu, Valse* (Kramer), Gladys Buell, Inga Sjostrom, Fannie Forman; *Violin Solos*—Gouvern (Drdla), *Liebesfreud* (Kreisl), Miss Dolores Hunt; *Two of Us* (Phillips), Gladys Buell, Leona Hunt; *Capricante* (Wachs), Inga Sjostrom, Fannie Forman; *Triu, The Music Box* (Lieberich), Gladys Buell, Inga Sjostrom, Fannie Forman; *Vocal Solos*—*E'en as a Flower* (Logan), *Thank God for a Garden* (del Riego), Miss Mildred Robinson; *In Autumn* (MacDowell), Leona Hunt; *Valse Elaine* (2 pianos) (Hols), Mozart Quartet; *Two of Us* (Phillips), Gladys Buell; *Narche Hiltaire* (2 pianos) (Schubert), Mozart Quartet.

Henrik Gjerdrum closed the season's musical activities with several most interesting recitals and musicales. On June 3rd a musicale of rare excellence was given at Mr. Gjerdrum's studio 2321 Jackson street the following artists taking part in the program: Miss Blanche Hamilton; *Two mezzo-sopranos*—Miss Mary O'Shaughnessy, cello, Miss Helen O'Shaughnessy, pianist, Mr. J. W. Wismar, violinist and Henrik Gjerdrum, pianist. The recital of the youngest pupils took place on June 5th and on June 9th the following interesting program was given at the spacious and beautiful home of Mr. and Mrs. John O'Neil, 2900 Vallejo Street. The following program was given with the valuable assistance of Madame Emilie Melville and Lillian Hoffmeyer: *Mezzo-soprano*: *Narcissus* (Nevin), Herman Goldberg; *Study in A Minor* (Heller), Marie Malsen; *Butterfly* (Grieg), Vallejo Gantner; *Polka* (Sylvia Ball) (Delibes), Constance Ramacello; *Woodland Rhapsody* (Grieg), 2900 Vallejo Street. The following program was given with the valuable assistance of Mr. (Rachmaninoff), Noel Quinn; *Shadow Dance* (MacDowell), Ida Smith; *The Rosary* (Nevin-Whelpley), Julia Barr; *Les Sylphs* (Chaminade), Maude Weidenmuller; *Witches Dance* (MacDowell), Dorothy Dunning; (a) *Lehn deine Wang* (Jensen), (b) *By the Waters of the Wood* (Grieg), The Wieds; *Two of Us* (Phillips), Homer Bartlett; *Lillian Hoffmeyer Hoyer*, Polonaise A Major (Chopin), Marion Lehner; (a) *Valse in C Sharp Minor* (Chopin), (b) *Macnura* (Borowski), John antner; *Reading*, Madame Emilie Melville; *Valse Arabesque* (Lack), Adela Carillo Gantner.

Dominican College of San Rafael held its annual commencement exercises in its beautiful grounds on Monday afternoon, May 28th. As usual the program took the form of a pageant which was thoroughly enjoyed by a large audience assembled through invitation, and the students, carefully prepared for the occasion, acted themselves most creditably reflecting honor upon their own and their college's contribution to the thoroughness of their training.

H. B. Pasmore presented a number of talented and excellently trained students before a very appreciative, well-informed and enthusiastic audience at a recent recital of Music in the Greek Theatre of the University of California. These students included: Theresa Zahnatyn, soprano, Eliza Gilreath Calfee, mezzo-soprano, and O. M. Maraton, baritone, the latter two

appearing for the first time. Mrs. Calfee surprised her hearers with the power as well as beauty of her voice. She threw herself into the songs with heart and soul. She is a natural born singer. She will "make a noise in the world" as someone said of Mozart, but like Mozart's songs, it will be a noise that will charm with its beauty. Mr. Marston sang in manly style and with a voice of excellent timbre. He was particularly good in Homer's *Ulysses*. Theresa Zahnatyn has sung before at the H. B. Pasmore. She has on former occasions, she effected that "hush" that comes over an audience when a voice of magnetism is heard. The applause was generous. Mrs. E. H. Garthwaite and Mrs. Frazier accompanied ideally.

Miss Sadie Carey of Honolulu made her first appearance at H. B. Pasmore's April Recital in Knabe Hall of the Kohler & Chase Building, together with C. E. Kany, a University of California student. Miss Lega Andrews, who has been heard before in Mr. Pasmore's musicales also participated. Miss Carey, who scored such gratifying success in the Greek Theatre earlier in the season more than lived up to the impression she then made. Her voice has increased greatly in beauty, and her style and expression have gained maturity. If there is anything that justifies predictions of a brilliant future it is Miss Carey's splendid voice and instinct for dramatic expression. Miss Andrews' interpretative powers are remarkable. She sang Homer's *Swing Low Sweet Chariot* (which is destined to become a popular hit) with such feeling and expression as to profoundly move her audience. Miss Kany possesses a fine, low tenor voice of great beauty and has the advantage of fine musicianship, as he has studied both piano and voice with the best teachers in Vienna. At his recital Mr. Pasmore introduced also a new baritone pupil, O. R. Marston, who made an excellent impression with his fine vigorous voice and style.

Joseph Greven introduced his advanced and artist pupils to a large and select audience on Sunday afternoon, June 3rd and scored a decided success. Prof. Greven, who returned to San Francisco about eighteen months ago, after ten years' activity as a prominent local and national soloist, and as a soloist in Hamburg and Berlin, surely proved his proficiency to develop young talent for an operatic or concert career on this occasion. He has accomplished wonders in such a brief period. Those who gained well justified triumphs included: Rita Ford, a well rounded soprano, true and steady; Elizabeth Reynolds, a high mezzo of sympathetic timbre and voice; Edith Gallagher, a charming soprano, employing concise, clear phrasing; Frank Otto, a tenor robustly discriminatingly employed in Winterstuerme and heard in all its power in *Vesti la giuba* which he sang in costume, acting effectively and with which he created a sensational impression. Jeanne Lockwood and Agnes Paine charmed with their personalties as well as with their pleasingly blending voices and skilful histrionic ability which they owe to Miss Beaulac. Their well arranged Moonlight sketch, by Joseph Greven, was frequently interrupted with hearty applause. William Friesendorf employed his mellow, yet forceful, lyric voice with ease and grace up to the highest range. He was equally certain in his operatic and concert numbers. Aida di Martini, notwithstanding her young age, displayed a strong, clear, used her superb, high soprano with telling effect. H. W. Beyer, gifted with an unusually heavy and sympathetic baritone of warmest color, might have proved a real star, had he been less backward because of nervousness. Esther Olson surprised everyone with her extraordinarily high and far carrying, clear coloratura soprano and singing with ease and grace up to the highest range. A few high E's and F's above C came quite natural to her. Mae Metz proved to be the possessor of a remarkably pianist song rendering Elsa's Traum in a truly artistic manner. Her interpretation of *The Little Brown Bear* as an encore evoked much laughter and applause. The well arranged *Home Sweet Home*, a magnificent mezzo contralto of a rare sonorous timbre, unusual range and judicious shading impressed her hearers with her artistic style in the rendition of her songs re-enforced by admirable poise.

The complete program was as follows: *Duet—1* World That My Love (Mendelssohn), Rita Ford and Elizabeth Reynolds; *2* *Two of Us* (Phillips), Edith Gallagher; *Winterstuerme from Die Walkure* (Wagner), Frank Otto; *Duet from Boccaccio* (Suppe), Mae Metz and Adrienne Michel; *Godd Touches the Rose* (Mary H. Brown), Rita Ford; *Behnet! Dick Gott from the Trumpeter of Saekkingen* (Nessler), H. W. Beyer; *Dost Thou Know?* from Mignon (Thomas), Elizabeth Reynolds; *Moonlight Sketch*, well arranged by Joseph Greven; Jeanne Lockwood and Agnes Paine, stage direction of Miss Beaulac; *A Brown Bird Singing* (Rogers), Aida di Martini; *Walter's Prize Song from Die Meistersinger* (Wagner), William Friesendorf; *Waltz Song from Romeo and Juliet* (Gounod), sung in original key, Esther Olson; *Elsa's Traum from Lohengrin* (Wagner), Mae Metz; *Home to Our Mountain from Il Trovatore* (Verdi), A. Michel and W. Friesendorf; *Vesti la giuba from Pagliacci* (Leoncavallo), acted and sung by Frank Otto; *Quartet from Rigoletto* (Verdi), E. Olson, A. Michel, W. Friesendorf and H. W. Beyers.

Ruth Viola Davis presented some of her advanced pupils in a piano recital at Century Club Hall on Saturday evening, May 12th when the following program was interpreted to the satisfaction of a large and demonstrative audience: *Two Pianos—Sonata in C* (Mozart-Grieg), Julia and Evelyn Dodd; *Waltz A Minor* (Chopin), Lander (Sambati), March of the Dwarfs (Grieg), Jane A. Lee; *Marche Fantastique* (Franz Smith), Wlen (Godowsky), Polonaise in A (Chopin), Gladys Smythe; *Shadow Dance* (MacDowell), Witches Dance (MacDowell), Minuet (Paderewski), Evelyn Dodd; *Two*

Pianos—*Grand Valse de Concert* (Holtz), Gladys Smythe and Jane Lee; *Prelude* (Grieg), Rigaudon (Grieg), *To the Sea* (MacDowell), Hungarian (MacDowell), *Marjorie Moss*; *Country Gardens* (Grainger), *Butterfly Sharp Minor* (Chopin), Helen Louise Cullen; *Butterfly* (Lavalée), *Prelude* G Sharp Minor (Rachmaninoff), Evelyn Dodd; *Kanenuel—Ostrow* (Russek), *Intermezzo Orientale* (Rogers), *Tarantelle* (Kargel), Malie McLaren; *Fantasia in C* (Mozart), Valse Brillante in A Flat (Chopin), Hungarian Rhapsody No. 6 (Liszt), Marjorie Moss; *Two Pianos—Valse* (Arensky), Helen Louise Cullen and Gladys Smythe.

Winifred E. Batkin, pupil of Miss Eleanor C. Drew, gave a delightful piano recital, at her teacher's studio, 4076 17th Street, on Friday evening, March 1st. This young pianist is an excellent student and revealed unusual talent in the following program: *Invention*, No. 8 (Bach), *Six Variations*, G Major (Beethoven), *Duo-Sonata*, C Major (Mozart-Grieg), (Miss Drew at the second piano), *Prelude*, E Minor (Chopin), *Valse*, G Flat (Chopin), *Nocturne*, E Flat (Chopin), *The Butterfly* (Lavalée), *Rustle of Spring* (Sinding), Minuet (Paderewski), *Valse Caprice* (Newland), *The Call to Arms* (Heiler), *Witches' Dance* (MacDowell).

George Kruger presented a number of his and Mrs. Kruger's excellent pupils and violin pupils of G. Jollan at his residence studio, 283 20th Avenue, on Saturday evening, June 2. A large and very enthusiastic audience rewarded the participants for their splendid interpretation of the following program. *Piano Solo*—*Sonata Op. 36 No. 3* (Clement), *Violin Solo*—*Edith Krieger*; *Concerto A Major* (Mozart), Clara Bercovitz; *Piano Solo*—*March* (Burgmuller), *Patriotic Song Op. 12*, No. (Grieg), Hal Tettergill; *Violin Solo*—*Concerto No. 7* (Rode), D. D. Richardson; *Violin Solo*—*Triu* (Dancal), Emilie Lees and Emilie Juras; *Piano Solo*—*Vuguesive* (Cradle Song), (Kjerulf), *Liebes Traum* (Love Dream), (Liszt), *Viola Luther*; *Violin Solo*—*Concerto No. 9* (De Beriot), *Romance* (Chaminade), *Concerto*, Madsen; *Piano Solo*—*The Swan* (Saint-Saens), *Murmur of Zephyrs* (Jensen-Nieman), Dorothy Conrad; *Violin Solo*—*Capriccio* (Mendelssohn), *Sous Bois* (Staub), *Valse Caprice* (Newland), *Violin Solo*—*Romance* (Beethoven), Miss Vreeland; *Piano Solo*—*Concerto Op. 25*, G Minor (Mendelssohn), Edna Linkowski; *Violin Solo*—*Concerto* (Wienlawski), Emilie Lees; *Violin Solo*—*Concerto* (Huber), Eby Burszen; *Violin Solo*—*Sonata* (Handel), Sheila Webster; *Piano Solo*—*Rondo*, Capriccio (Mendelssohn), Sous Bois (Staub), *Valse Caprice* (Newland), *Violin Solo*—*Triu* (Grieg), *Concerto* (Seitz), Allen Richberg; *Violin Solo*—*Scottish Fantasy*, Mafalda Guara-di; *Piano Solo*—*Rhapsodie d'Auvergne Op. 73* for piano and orchestra (Saint-Saens), Norman Smith, (Orchestra), Miss Warren, Mrs. West, Miss Jurras and Miss Sylvia Webster.

Elizabeth Simpson, the well known and exceptionally successful piano pedagogue, is giving numerous students recitals during the course of a season. Not one of the least interesting took place recently at her Berkeley home, of which the Berkeley Gazette had the following to say: A charming recital was given by the pupils of Elizabeth Simpson at her studio on a street Saturday afternoon. There was a large audience present. An exacting program was artfully played by advanced and professional pupils, and dainty refreshments were served at 5 o'clock. The following program was given: *Piano Solo*—*Major* (Beethoven), Miss Eleanor Chamberlain; *Orchestral*—*Concerto* on second piano by Miss Simpson; *Gavotte* (Gluck-Brown), Bird (Mendelssohn), *Prelude*, G minor (Rachmaninoff), Ethel Gorman Martin; *Fantasia Impromptu* (Chopin), Miss Margaret Lyman; *Studes*, E major and F major (Chopin), Miss Margaret Fish; *Perpetuum Mobile* (Weber), Miss Helen Merchant; *Scenes from Childhood*, No. 9 (Schumann), Humming Bird (MacDowell), *Two of Us* (Phillips), *Gavotte and Musette* for two pianos (Thome), Jacqueline Otto, Miss Simpson; *Idylle* (MacDowell), Grillen (Schumann), Miss Kathleen Dawson; *Nocturne* (Chopin), Miss Gladys Shiley; *Prelude from Bohemian Suite* (Friedl), *Bergeres et Bergerettes* (Godard), Miss Maxine Bieren; *Valse Polonaise*, from Suite for two pianos (Arensky), Miss Helen Smith; *Two of Us* (Phillips), *Lotus Land* (Cyril Scott), Miss Lillian Underwood; *Romance* (Schumann), Au Convent (Bowdine), *Bourree* (Bach-Saint-Saens), Mr. George Kelly; *Chant d'Amour* (Schutt), Miss Lois Hanscom; *Concerto*, G minor (Mendelssohn), Miss Helen Merchant; *Orchestral accompaniment* on second piano.

Miss Lorraine Ewing, pianist, presented twelve of her advanced pupils in a studio recital on Saturday afternoon, May 26. Compositions by Mozart, Leibach, Herbert, Lack, MacDowell, Nevin, Kreisler, Poldini, and Chopin were played by the young students. Those participating in the recital were: Mildred Shaw, Dorothy Reilly, Sara Levy, Jean Le Gallee, Janet Katschy, Edith Huber, Betty Farrell, Emory Durost, Stewart Samuels and George Meyer. Miss Ewing presented twelve of her junior piano students in a studio recital on Saturday afternoon, June 9.

Marian Patricia Cavanaugh, an exceptionally gifted young piano student of Joseph Jacobson, was engaged for the third time to play at the returning concert of the California Theatre last Sunday, June 10. At the last two performances she created much enthusiasm. By request she was asked to play again Liszt's second Hungarian Rhapsodie. Another number Liszt's *La Vierge* by Cyril Scott. Little Marian is well known among music lovers across the Bay as she has appeared frequently in concerts since her sixth year.

WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY

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Los Angeles, June 12, 1933

The Gamut Club presented a thoroughly enjoyable program following the dinner given last Wednesday night, June 6, and on this occasion, Ladies Night, the members of the Lyric and Wa-Wan Clubs were the special guests of honor. Charles E. Pemberton arranged the program and those who contributed to the enjoyment of this occasion were the well known Fuhrer String Quartette who presented the Intermezzo and Romance, by Grieg, and the Interdium and Orientale by Glazunov; Vivian Strong Hart, soprano; Irene Mason, pupil of Charles Draz, who gave a brilliant interpretation of the Scherzo B flat minor (Chopin) and the Prelude in G minor by Rachmaninoff; Marjorie Ramon Wilson, contralto, a San Francisco visitor, offered Faustus lius me Avenux, from the opera Faust and the Il est doux, il est Con air, from Herodiade, with Anna Thompson at the piano.

Lawrence Tibbett, baritone, who recently was signed by the Metropolitan Opera Company, was the feature event of the evening. He sang the Credo from Othello and also a song by Elinor Remick-Warren, composer-pianiste, who recently made her American debut in New York. Miss Warren accompanied Mr. Tibbett, and these two popular young artists received a tremendous ovation and were obliged to encores repeatedly.

Gertrude Ross, the California composer-pianiste presided at the piano when Margaret Fisher Monson, mezzo-contralto, sang early California folk songs arranged by Mrs. Ross and also a later composition, "What Is So Rare as a Day in June from the Visions of Sir Launfal was offered with success. Suggestions for the establishment of a municipal band and the invitation to the National Federation of Music Clubs to hold its 1935 Biennial Convention in Los Angeles was discussed at this Gamut Club's monthly meeting at this Ladies' Night program. The wide scope of the recent music week was explained and plans for the future outlined. Mrs. J. J. Carter, secretary of the Hollywood Bowl committee, told of the success which is anticipated for the second season of concerts and urged a general support of the project.

The Orpheus Club, under the directorship of the genial Hugo Kirchoffer, gave the third of its eighteen season of concerts at Trinity Auditorium to a capacity audience Tuesday, June 5. Mr. Kirchoffer arranged the program with excellent taste and one of the numbers which seemed to make a special appeal with the audience was Franz Abt's Laughing; other numbers which were thoroughly enjoyed was Schubert's Serenade and the Dance of the Genies, one of Edward MacDowell's compositions. The Orpheus Quartet, Samuel Glasse, Paul Adams, V. A. Campbell and H. M. Dudley were encored repeatedly for their excellent work.

The Zoellner Conservatory of Music will hold a special summer session that will include normal and master classes in nearly every phase of art as well as individual instruction. These courses will be of six weeks duration from Wednesday, June 27 to Tuesday, August 7 and these sessions will be conducted both in Hollywood and Los Angeles. The faculty will include: Joseph Zoellner, Sr., violin, viola and ensemble; Amanda Zoellner, Antoinette Zoellner, violin; Joseph Zoellner, Jr., piano and violin; Charles Wakefield Cadman, orchestration; Frances M. Ralston, harmony; Donna Grey, voice; Anne McPherson, public school music; Arthur Bienhar, vocal ensemble. Assistant teachers will be: Mrs. Lullie E. Crawford and Mrs. Grace Lovejoy, piano, and Florence Duvall, Daisy Walters and Evelyn Pickrell, violin.

The Zoellner Quartet closed the Stockton's Music Week celebration on June 9 with a chamber music concert. The program included: Quartet Op. 18, No. 4 (Beethoven); Quartet Op. 3 (Mouquet); Serenade Op. 92 (Sinding); and a group of short and original compositions headed by the Rain Song (Sinsaglia).

The Los Angeles Opera Club and the American Institute of Master Arts will hold their next meeting at The Potboiler, 111 West Third street, next Sunday evening, June 17 at 8:15. Dr. Robert Douglas will present the ideals and plans of the organization and Governor George D. Miekelljohn, former assistant secretary of war will speak. The musical entertainment will be furnished by accompanist Cleophas, concert pianist, and Mme. Ethel Virginia O'Neill, dramatic soprano.

Mme. Anna Ruzena Sprotte, contralto, will conduct a summer class in Los Angeles this season, according to the announcement from her studio at the Southern California Music Building. These classes will begin June 15th and end July 28th and will be arranged especially to accommodate the teachers and singers who will visit in California during that time.

Ben F. Pearson, president of the Civic Music and Art Association and one of the executives of the recent successful Music Week launched in Los Angeles, heads an organization which has as its ultimate objective the erection of a civic auditorium in Los Angeles. The organization will also foster various activities along



Fitzgerald's for the Advancement of Music

ANNA RUZENA SPOTTE

Madame Sprotte, gifted Contra-Alto of Los Angeles, who scored such an Artistic Triumph as Delilah in the Los Angeles Oratorio Society presentation of Samson and Delilah, is accepting pupils for her summer course this year. Madame Sprotte uses exclusively the

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LOS ANGELES

community music lines throughout the year, culminating in another music week with added festival features to take place next spring. Some of the activities to be promoted by the association in co-operation with existing communities will be the following:

1. Assisting the foreign-born groups of the community in making their national music a part of the music of the community.
2. Further promotion of community singing and choral groups in neighborhood and school centers of the city.
3. The focusing of public sentiment toward the need of a municipal band in Los Angeles.
4. Organization of junior glee clubs for boys and girls who have been members of high school glee clubs, but do not belong to any choral organization.
5. Furnishing music to hospitals, charitable institutions, etc., as carried out during music week.
6. Interchange of musical talent with neighboring communities and stimulating the organizations of community singing and choral groups in these communities.
7. Close co-operation with the public schools, churches, music settlements and other institutions and organizations of the city in the work which they are promoting along musical lines.

Mary Christine Albin will present her piano pupils in a studio recital this evening at 2104 West Pico street. The students who will be heard are Betty McIlvaine, Annie Reid, Marlon Bean, Walter Douglas, Mildred Easton, Noel Bradley, Virginia Van Northwick, Flavia Leitch and Dorothy Vorhes.

Mme. Jadwiga Zebrowska, with the aid of such artists as Stephen Nowakowski, tenor, and Elenora Krol-Zebrowska, pianiste, Miss Eugenia Natucka, violinist and Harry Nelson, pianiste, gave an unusually interesting program at the South Park Auditorium for the benefit of the Polish Auditorium. Mme. Zebrowska sang arias from Puccini's Tosca, Verdi's Il Trovatore, Moniuszko's Hrabina, Macagn's Cavalliera Rusticana and also in duets from Il Trovatore and Faust.

The De Lara Grand Opera Company are giving a Benefit Concert for Carlo Guidero, tenor of the company, who was recently injured in an automobile accident and suffered the loss of an eye and the company is taking this method of giving him much needed aid. The program will consist of the entire opera Cavalliera Rusticana also solos, duets, quartets, sextettes and choruses from Il Trovatore, Carmen, Rigoletto Lakme, Lucia and Aida. The artists will include members of the company as follows: Vivian Clarke, Conchita Chavez, Dorothy Grose, Lura Monoz, Miguel Laris, Forest Bell, Earl Meeker, Billie Corson, Walter Humphreys and Manuel Sanchez de Lara will conduct.

Mrs. J. J. Carter, announces that reports from the various committees now selling Bowl concert season tickets will be heard at the Community Sing planned for Tuesday evening at the Hollywood Community Chorus at the High School Auditorium. Report comes from headquarters that the ticket sales for the Bowl are nearing the \$50,000 mark, and together with donations and guarantees that it approaches the \$70,000 total.

Dr. Robert Douglas, formerly baritone of the Metropolitan, has founded a new conservatory to be called the American Institute of Master Arts. Mrs. Malcolm Fay-Skinner is president and Mrs. J. Spencer-Kelly is vice-president. Their first meeting was held at the Castle San-Souci to make plans for the future of the conservatory.

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PROGRAM FOR WEEK OF JUNE 17

(a) MIRADO—Selection Sullivan
(b) TEN MILLIONS D'ARLEQUIN Briga
(c) HOMESICK Berlin
In conjunction with the Goldwyn release
"THE RAGGED EDGE"
From the popular novel by Harold MacGrath
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Mimi Faiman!

Miss Erma De Mott, student of John Smallman gave a very artistic song recital at the Ebell Club House last Friday evening, June 8. Miss De Mott was very fortunate in having Sol Cohen, noted violinist as an assisting artist. A notable feature of Miss De Mott's was her remarkable poise sustained throughout the program. Her program included: A Handel aria and De puis le jour from Louise. She also gave a group of French songs and concluded her program with three songs with violin and voice: Le Nil (Leroux), Spring (Weill), Ave Maria (Schubert). The Ave Maria of Schubert aroused the enthusiasm of the audience to such an extent that they demanded a repetition of the number. This series of recitals which Mr. Smallman is presenting will continue next Friday evening when Eleanor Byran and Marie Oliver will appear. Each event has been largely attended.

Dion Romandy, who is conducting the California theatre concert orchestra during the absence of Carli Rini in Europe, has chosen one of the most delightful musical programs for the week that has been heard in Los Angeles this season. Gomez "Il Guarany Overture" opens the program. This is the famous Brazilian composer's best known work. It is elaborate in structure and fiery in character. This coupled with its dramatic style has won it a favorable place on concert programs. The Song of the Boatmen of the Volga is the second election. The origin of this folk song is lost in the mazes of antiquity but from the cradle to the grave it is the constant companion of the Russians. As played by the orchestra, its plaintive melody and monotony of rhythm is profound in its appeal and receives hearty applause of the entire audience—youth and old. Because of the classic heaviness of the above selections, the conductor has shown good judgement in using the new novelty fox trot, "Down in Sweetheart Town" to bring the audience back to a brighter mood and make good finale for the concert.

Great Music Festival in Switzerland—Over seven hundred actors, singers and dancers—among them 100 children—are now rehearsing for the performances of the "Fete de la Jeunesse et de la Joie," a great music festival which will be held in the Palais Electoral at Geneva on Wednesday and Saturday evenings and Sunday afternoons from June 6th—July 8th.

The principal author of this festival is the well known composer E. Jacques-Dalcroze, the creator of many similar productions—for instance the "Fete de Juin 1914" and moreover the originator of the rhythmic gymnastics which are known in every country of the world. Two Geneva poets, Jacques Clueneviere and Pierre Girard have been his collaborators.

The "Fete de la Jeunesse et de la Joie" includes three parts: the first consists of ancient dances and tradi-

tions and of an hymn to Summer; the second celebrates the lake—the wonderful blue lake of Geneva—the snow-capped Alps, the quiet towers of the village life and ends with an hymn to the fatherland; the third part is purely patriotic and is devoted to the national anniversaries and the natives' love for Switzerland.

The "Fete de la Jeunesse et de la Joie" will, without doubt, be a tremendous success, as the best artists, musicians, singers and rhythmicians are collaborating, with Mr. Jacques-Dalcroze who himself will conduct the orchestra and direct the dances of his numerous pupils.

HOLLYWOOD WOMEN'S CLUB CHORUS

As long as Shakespeare's truism "All the world's a stage and each one a player on it" shall hold we may expect to find the trend of each individual in the strife of musical attainment to be toward the lofty heights of a stellar luminary. As in our contemplation of the astronomical wonders the meteors flashing across the heavens or the fixed stars of first magnitude first catch the attention, and hold us ignorant of the fact that the great Milky Way plays a more important part in the scheme of the universe, so are we prone to minimize the importance of the chorus in music.

It remains for such performances as the one given by the Hollywood Women's Club Chorus at the Club Auditorium Monday evening, June 11, to give the proper perspective, and to lead us to the view that in musical work lies the real opportunity of the genius; genius is the word, and the only one with which to fittingly describe the masterful artistry of Hugo Kirchhofer in his work with this organization. So masterful was the manner in which this group of voices was handled, that at this remote hour the writer finds himself contemplating the entire rendition as if it were a treasured memory of one extremely pleasing voice,—a lingering aroma of all that is delicious in tone, diction, recital, harmony and color.

The splendid program, which accompanies this article, tells the full story to those who have heard this progressive Hollywood Women's Club Chorus. To those who have not been so fortunate the real interests of music demand that full credit should be given the personnel of the organization and the conductor, Mr. Kirchhofer, for a performance entirely out of the ordinary, and of the uplifting and refreshing type.

In full keeping with the remarkable renditions by the chorus were the delightful songs by Emma DeMott, soprano, Lillian Gower, contralto, Margaret Carlton Stockwell, soprano, Esther Anson, mezzo-soprano, Gladys Blackwell Pickering, lyric soprano, Emeline Wissler, contralto. It is such efforts as theirs in this instance that uplifts and entralls and causes one to forget the commonplace in music. Inez Jacobson, accompaniste, throughout the entire program, and her delicate skill was manifestly a distinct feature of the evening. The program in its entirety: Hollywood Woman's Club Chorus—(a) Best Pair of Sirens Text—John Milton (Bruno Huhn), (b) Spring Song (Gabriel-Marie-House-ley); Hollywood Woman's Club Chorus—The Last Tea of Tsuki—A Choral Text by J. G. Walleser (Elias Blum), presented for the first time, Scene—A Japanese Garden by Moonlight. Guests and Geishas, (a) The Roji-Path; (b) The Geisha Chorus; (c) The Cuckoo—Soprano Solo, Erma DeMott; (d) Cherry Blossoms, Chorus; (e) Phantom Roses Contralto Solo, Pauline Gower; (f) Geisha Pearls, Soprano Solo, Margaret Carlton Stockwell; (g) Two Quaint Hamlets, Mezzo-Soprano Solo, Esther Anson; (h) Ariake No Tsuki, The Last Shadow of the Waning Moon, Chorus; The Nightingale Call by Jean Smalley and Helen May Richardson; Gladys Blackwell Pickering—Lyric Soprano—Spring Song (Oscar Well); The Little Gray Dove (Louise Victor Saar) Hollywood Woman's Club Chorus—(a) Gypsy Song (Schumann), (b) Serenade (Vogrich); Hollywood Woman's Club Chorus—(a) Lullaby (Gertrude Ross), (b) Old Rancho Days (Charles O. Bassett), (c) Grandma's Minuet Text, E. Buek (Beethoven); Hollywood Woman's Club Chorus—Viennese Serenade (Frederick Stevenson); with violin, cello, two pianos and contralto solo by Emeline Wissler. First sopranos—Esther Anson, Frances J. Bailey, Eleanore R. Baier, Mabel Cotton, Erma DeMott, Irene Conklin, Gertrude Louise Fitzer, Annie Row Garland, Mrs. A. T. Harris, Edna McGrew Hewitt, Mabel McCormick Barnhart, Mrs. Ben Moeller, Marie Wise Morgan, Gladys Blackwell Pickering, Mrs. R. B. Ramsey, Martha B. Richardson, Maud D. Lee Sken, Mrs. Clarence R. Stephenson, Margaret Carlton Stockwell; First Contraltos—Maybell Lewis Becklet, Mrs. George Brookwell, Pauline Gower, Faye B. Lowe, Mrs. A. O. Ofstad, Grace Starling, Alberta M. Stevens, Mrs. H. H. Wahr-mund; Second Sopranos—Mrs. Leo C. Baddeley, Mrs. T. E. Beatty, Carolyn North Berkes, Mrs. W. E. Clark, M. L. F. S. Holmd, Mrs. John C. Kelly, Mrs. T. G. Not-tage, Jr., Mrs. Harris E. Newton, Mrs. Clayton R. Rogers, Mrs. A. V. Wolcott; Second Contraltos—Blanche E. Allison, Bertha Campbell, Josephine Bucklin, Mrs. George K. Fargo, Beatrice Bennett-Peskett, Lida H. Rogers, Mrs. John P. Roberts, Emeline Wissler.

Lawrence Tibbet, young baritone who recently signed a contract with the Metropolitan Opera Company, will appear on the program arranged by Charles E. Pemberton for the Gamut Club's Ladies' Night on Wednesday evening. Others appearing on this program will include Elinor Remick-Warren, pianiste-composer; Margaret Flier-Monson, contralto, who will progress early Spanish folk songs; Marion Ramon Wilson, who will be heard in a group of French selections accompanied by Mrs. Hennion Robinson; Vivian Strong Hart, soprano; Irene Mason, pianiste and the Ladies' String Quartette.



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Dixie Belle Rea, contralto, pupil of Mme. Marks, sang with brilliant success for the American Legion ceremonies in St. Helena on Decoration Day, Wednesday, May 30. She made a very deep impression.

Miss Ila McIntosh, a very gifted and successful pupil of Mme. Isabelle Marks, the possessor of a fine lyric soprano voice, and a natural artist, appeared with great success in a concert at Lodi recently and the Lodi Sentinel had this to say of her: "The friends of Miss Ila McIntosh who heard her sing before were surprised and delighted at the rapid strides she has made in her studies the past year and those who heard her Monday night for the first time were charmed at the beauty and range of her voice. Her first selection Summer by Chaminade was delightful and her interpretation left nothing to be desired. At times one could close his eyes and almost hear the twitter of birds and rippling waves and feel the balmy breezes of Spring time, so realistic did it seem. Elegie by Massenet and Down in the Forest by Ronald completed the first group and were equally well rendered. The last group of songs given by Miss McIntosh were the most difficult and her rendition of the Carnival of Venice by Jules Benedict showed that she could handle a difficult aria with as much ease as the lighter numbers. Thou Art Repose by Schubert completed this group.



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San Joaquin Valley Musical Review

Edited by LILIAN TURNEY HAYS

1753 Van Ness Avenue, Fresno, Calif.
Telephone Fresno 7499

Fresno, June 5.

The last of a series of piano recitals given by the piano students of the Fresno State College was heard May 25 in the college music conservatory. The piano classes are held under the supervision of Miss Elizabeth Peterson and her assistant, Miss Ruth Taggart. The program follows: Sonata (Kuhla), First piano—Roselle Brock, Louise Stanton, Second piano—Vera Cartwright, Eunice Bethea; Reverie (Loeschhorn), First piano—Zaria Bogoshian, Alice Rogers, Second piano—Loreen Rice, Mamie Pilkinton; Pomponette, (Durand), Piano II—Viola Barak, Piano I—Stella Taylor; Spanish dance, No. 2 (Moszkowski), First piano—Stella Taylor, Ruth Mae Carter, Second piano—Jacque Levis, Mamie Pilkinton; Spring song (Mendelssohn), First piano—Lodema Russell, Second piano—Capitola Konkel; Dance (Debussy), First piano—Lodema Russell, Second piano—Capitola Konkel; Louise Stanton, Ruth Smith; Second piano—Capitola Konkel, Lodema Russell; Valse Triste (Sibelius), First piano—Stella Taylor, Madeline Hartwick, Second piano, Ruth Mae Carter, Viola Barak; Turkish March from The Ruins of Athens (Beethoven), First piano—Stella Taylor, Second piano—Viola Barak; Gondoliers (Nevin), First piano—Vera Cartwright, Second piano—Eunice Bethea; Venetian Love Song (Nevin), First piano—Louise Stanton, Second piano—Ruth Smith; Phantasie (Mozart-Grieg), First piano—Doris Higgins, Second piano—Betty Lee Crane; Morning Mood (Grieg), First piano—Harriet McNeil, Second piano—Ireta Rudy; The Suckers' March (Australians' Victoria March) (Granger), First piano—Mary Sunkel, Second piano—Ruth Taggart.

The college offers a four-year course in music which covers the following subjects: Piano, voice, theory, harmony, history of music, ear training and sight singing, grade methods, high school methods, grade teaching and supervision and orchestra. Miss Peterson, who is head of the piano department and instructor in several other courses, received her A. B. degree from Western College for Women at Oxford, Ohio. She is a graduate of the College of Music at Cincinnati and the American Conservatory of Music at Chicago, where she also did advanced study in public school music. Before coming to Fresno five years ago, Miss Peterson was supervisor of music in the public schools of Moline, Illinois.

The first of the 1923 Saturday night band concerts was given by Selma Concert Band in Lincoln Park June 2. The band was directed by Louis W. Everson. Lee Steward is manager. Among other numbers the following were played: Mexican March—Zacatecas (Genaro Cadina); La Belle Argentina (Carlos Roberts); Caprice (C. W. Bennett); Overture—Zampa (Herold). The band will give fourteen concerts during the summer.

Mrs. Ruby Duncan Hicks will present her piano pupils in recital in June. Jack Smith of Selma will play a Chopin Prelude, one of Mendelssohn's Songs Without Words, Grieg's Birdlings and If I Were a Bird by Henselt. Eva Gregory of Dinuba will play: C Sharp Minor Prelude (Rachmaninoff); Liebestraum No. 3 (Liszt); Etude Op. 10, No. 12 (Chopin); and Rigaudon (MacDowell). Marjorie Chalmers of Sultana will play: A Promenade (Rameau); Alla Propria (Schumann); Romance in flat (Rubinstein); and Dance of the Dolls (Poldini). Other pupils from Visalia, Reedley, Dinuba and Delano will be presented.

Mrs. B. A. Roed presented her pupils in recital on the evening of May 23 at her home in Fresno. Following a recital on Monday, Mrs. Roed has been given from the following composers: Mendelssohn, Mart Cadman, Ivo Novello, Carl Bohm, Mary Helen Brown, Thomas Wolcott, Tennent Lehnman, Liza Lehmann, Schumann, Rudolph Ganz, Vernon Eville, Hutchinson Wray, Sydney Smith, Arthur L. Brown, Daniel Rowe, Sidney Steinhilber. Among those taking part in the program were Mrs. Deham, Misses Revas, Leventia Campbell, Amille Stenberg, June Braccoso, Velma Sale, Thelma Tuck, Sue Cabot, Alice La Vere Kantner, Genevieve and Cordella Benham, Lorraine La Salle, Melba Janelli, Norma Berg, Helen Roed, Bobby Beatty. Mrs. Roed left the first of June for London where she will study voice with Patrick Greene. She will do some work in piano, but will not play with her pupils. Mrs. Roed will spend a short while on the continent, visiting in France and Germany before returning here to establish her work again in the fall.

Joseph Kos has closed his studio in Visalia for the summer. He will take up his work there again after the hot weather season. Mr. Kos was formerly a member of the Cleveland Symphony Orchestra and was concert master of the Bevan Italian Grand Opera Company. He is at present playing first violin with the Fresno Symphony Orchestra.

James R. Hollister presented his violin pupils in recital at the Unitarian Church on the evening of June 5. Mr. Hollister was assisted by Anne Gagliardi, pianist, and Louise Williams, Maxine Williams and Virginia Vickers. The following was the program: (a) Church Chimes (Wian), Miles Rainwater; (b) Soldiers' Song (Vogel), Albert MacFadden; (c) Daisies and Lilies (Greenwald), Paul Duncan; (d) At the Country Fair (Greenwald), Lewis Saylor; (e) Old Kentucky Home (Foster), Ara Koligian; (f) Scouts on Parade (Greenwald), Merl Driggs; (g) Old Folks at Home (Foster), Walter Curran; (h) Minuet (Beethoven), Agnes Manning; (i) Blue Bells of Scotland (Jahn), James Tellico; (c) Swannes

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River Moon (Clark), Gladys Vogeler; (d) Norma (Wagner), Morris Williams; (e) Humoresque (Dvorak), Maxine Iverson; (f) Alice, Where Art Thou? (Ascher), Joyce Bollinger, Mildred Anderson; (g) Over the Waves (Rossas), Edmund Schroeder; (a) Violin duet (Selection), Lucile Harvey, Irene Wilson; (b) Cradle Song (Neruda), Johnnie Walsh; (c) La Paloma (Yradier), Catherine Kenney; (d) Le Cinquantaine (Gabriel-Marie), Pen-ton Dean; (e) Berceuse (Godard), Glenn Sheets; (f) Sweet Dreams (Bohm), Catherine Cornet; (g) Then You'll Remember Me (Balfé), Catherine Bogosian; (a) Star of Hope (Kennedy), Esther Tateosian; (b) Melody in F (Rubinstein), Ray Cobb; (c) Valse Barcarolle (Offenbach), Carolyn Steinhour, Dorothy Brown; (d) Ave Maria (Bach-Gounod), Chester Hayden; (e) Cantata (Waldteufel), Elizabeth Butties; (f) Flower Song (Lange), Geraldine Lewis; (g) Traumerei (Schumann), Ned Sahatjian; (a) Ave Maria (Schubert), Adolph Picchi; (b) Angels' Serenade (Braga), Victoria Boyajian; (c) Gypsy Dance (Ernst), Patsy Le Centre; (d) Rhapsody Hungarian No. 2 (Liszt), Maxine and Louise Williams; (e) Rosary (Nevin), Isabelle Diran; (f) Concerto No. 9 (De Beriot), Ignacio Zaragoza; (g) Our Heroes (Ascher), Graduation (Ascher). Ensemble numbers were played by the following: Maurice Adams, Edwin Cary, Nick Tancredy, Norine Koser, Lewis Saylor, Alec Diel, Patsy La Centre, Irene Wilson, Morris Williams, Manuel Dill, Ray Cobb, Geraldine Lewis, Ignacio Zaragoza, Clarence Phillips, Leach Jennings, Adolph Picchi, Merl Driggs, Gladys Vogeler, Henry Sandham, Wayne Gruner, Nectar Davidian, Glen Sheets, Deran Hoonanjan. Mr. Hollister has classes in Madera, Reedley and other towns as well as Fresno.

The Music Students of St. Augustine's Academy were presented in recital May 31 by the Sisters of the Holy Rosary. The program was: Just a Tiny Ray of Sunshine (W. Rhy-Herbert), Glee Club; Violin, L. Spiecher; Harp, B. Dye; Cello, M. Maltrey; Piano, M. Turek; Piano, To Spring (Grieg), Nettle Schmitz; Harp, My Heart at Thy Sweet Voice (Soer), Neva Hunt; Song, I Passed By Your Window (Brahe), Kathleen Murphy; Cello, B. Callagy, Harp—C. St. Louis, Piano—N. Schultiz; I Love You Truly (Bond), St. Augustine's Orchestra; Piano—Serenade (Liebhing), Helena Lies; Sextet—At Dawning (Canaan), B. Callagy K. Murphy, C. St. Louis, B. Hicks, M. G. Newman, Cello—M. Maltrey, Harp—R. Dye, Piano—M. Turek; Piano—Polka De Concert (Bartlett), Bernice Callagy; Harp—Harp Aeolian (Hasselmanns), Cecelia St. Louis; Silver Threads Among the Gold (Danks), St. Augustine's Orchestra; Song—The Lamplight Hour (Penn), Cecelia St. Louis; Cello—B. Callagy, Harp—R. Dye; Piano—Sextet—Luna (Donizetti-Cesek), Edward Griffith; Piano—Valse Caprice (Cesek), Mary Turek; Harp—Priore (Hasselmanns), Ruth Dye; Piano—Liebestraume (Liszt), Neva Hunt; Song—Who Knows (Ball), Bernice Callagy, Cello—M. Maltrey, Piano—M. Turek, Harp—R. Dye; Piano—Valse De Concert (Friml), Melba Hartley; Ave Maria—Intermezzo, Cavalletti (Rigo), M. Maltrey, Harp—R. Dye, Murphy, C. St. Louis, M. St. Louis; Cello—M. Maltrey, Harp—R. Dye, Harp—N. Hunt; Piano—Concert Etude (MacDowell), Ruth Dye; Sweetest Story Ever Told (Stults), St. Augustine's Orchestra. Especially commendable was the work of Miss Dye, 17-year-old harpist. Her tone is clear and strong and she has an unusually modern technique for the instrument. She was taught by the Sisters of the Holy Cross in Salt Lake City.

The Fresno Boy Choir has finished rehearsing for the season. This group of boys has met twice a week after school, under the direction of Miss Eug. Coffin. The youngsters range in age from about 7 to 12 and when one considers how difficult it is to interest boys of that age in consistent effort of any kind, Miss Coffin surely deserves credit for the results she has gotten. There is no forcing of tones, there is apparently a unanimous love of music for its own sake. They sing with an abandon which well might be copied by some of the adult choral groups of the city. The next concert will be given next week ago, the boys presented Miss Coffin with a beautiful floral piece in token of their appreciation of her teaching. Next season the organization will rehearse again twice weekly and some new voices will be added.

Mrs. Emma Mescow Fitch will give An Evening of Song at the Parlor Lecture Club in Fresno on the evening of June 14. On June 16 she will give a musicale at her home Friendship Place on Home avenue. Mrs. Fitch is issuing personal invitations for both evenings.

Miss Ireta Rudy, harpist, will be graduated from the music department of the Fresno State College this month. Miss Rudy has studied for several years with Kajetan Attl of San Francisco and will continue with him when he returns from Europe in the fall. She will remain in Fresno and will teach and do concert work in the San Joaquin district.

Mabel Isenburger, soloist of the First Baptist Church of San Jose, was guest soloist at the First Baptist Church of Los Angeles on Sunday, June 10th. On this occasion her lovely voice was heard in Oh, Love Divine (G. B. Nevin).



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QUESTION COLUMN

Edited by Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is the oldest Conservatory of Music in the United States West of Chicago?—D. L. The Conservatory of Illinois College, at Jacksonville, Ill., founded in 1871.
2. What is a croche?—T. O. L. An eighth note; this is the French name.
3. Is a minor triad a common chord?—C. N. Yes; a triad with a perfect fifth and either a major or a minor third is a common chord.
4. What is meant by "open pedal"?—M. B. The so-called "loud" or "open" pedal of the piano.
5. Is there any difference between "assez" and "assai"?—K. W. D. "Assez" is French and "assai" is Italian. Both words are derived from the same Latin root but have acquired different connotations in the modern languages and are used with different meanings in music. Assez means somewhat, rather; assai means much, very much; it is used to intensify the meaning of another word or phrase.

Mme. Charles Poultier introduced some of her pupils at an excellent studio recital which took place at her studio, 588 27th street, Oakland, on Friday evening, May 25th, and during which the following well selected program was judiciously interpreted: Witches' Dances (MacDougall), Thelma Osgood; Songs—(a) Jamie Dear (Blachoff), (b) Love's a Merchant (Carew), Gertrude Mae Thaler, Minnet De Mozart (Mozart), Noney Millet; Songs—(a) May Morning (Denza), (b) Absent (Metcalfe), Lillian Frances Baxter; Zampa Overture (Herold), William Gurney; The Old Oaken Bucket (Transcription) (Ryder), Lillian Rose Desmond; (c) Charge of the Uhlans (Bohm), (d) Rosary (Nevin), Henry Charles McCullough; Songs—Chanson Provencale (Dell-Acuat), Thelma Osgood; Lustspiel Overture (Kuhla-Bela), Charles Gurney; Songs Without Words (Van Gae), Shannen Betts; Songs—(a) Lullaby (Godard), (b) La Partida (Alvarez), Nellie Dobbins; (c) Rustle of Spring (Sinding), (d) Pilgrim's Chorus (Tannhauser), Gerald Desmond; Songs—(a) Piper of Love (Carew), (b) Love Sends a Little Gift of Roses (Openshaw), Wanda Hermensen; (c) Morning Mood (Grieg), (d) Prelude, Op. 3, No. 2 (Rachmaninoff), Hazel Geer; Song Duet—Two Merry Apple Maids (Glover), Wanda Hermensen, Christine Hansen; (a) Humoresque (Dvorak), (b) The Joyful Peasant (Shuman-Hartle), Percy Freeman Betts; Songs—(a) La Primavera (Torrey), (b) If I Were a Buttery (Malley), Wilfred Davies; (c) Rondo Capriccioso, Op. 14 (Mendelssohn), (d) Pavane (Rosen) (Thome), Alfred Feary Poulter; Songs—(a) Rolling Down to Rio (Germani), (b) The Owl (Wells), Charles Edward Poulter, Artist Pupil, Accompanied by Alfred Poulter; Songs—Nymphs and Fawns (Bemberg), Madame Poulter, Accompanied by Thelma Osgood.

LOEW-WARFIELD

(Continued from Page 1, Col. 4)

of the artists announced by the management as being specially distinguished. Indeed, to our way of thinking Orville Harrold was the first truly great artist of international reputation ever appearing at the Loew-Warfield Theatre, and it seems the audiences did not hesitate to give their preference and at the same time prove that their artistic judgment is not as negligible as certain "high-brows" are trying to tell us.

We understand that another motion picture theatre is planning to increase the size of its orchestra and to engage a conductor of distinction to preside over it. If our information is correct the conductor selected is the very finest for this purpose in the United States, although he has never before appeared in a motion picture theatre, and has resided for many years in San Francisco. We know, if our information is correct, and he will be given this opportunity he will create as much of a sensation with a big orchestra playing the best of music as Paul Ash has been in the lighter phase of musical interpretation. Here's hoping that the rumor is true.

Josephine Wilson Jones, the excellent soprano soloist, gave a song recital at the Cora L. Williams Institute in Berkeley, which proved to be a brilliant artistic success and at which the following well chosen and representative program was interpreted: Jewel Song (Grieg), The Princess (Grieg), Solvig's Song (Grieg), In the Lovely Month of May (Schumann), Hark, Hark! the Lark (Schubert); Who Is Sylvia? (Schubert), Hindu Slumber Song (Ware), Star Eyes (Oley Speaks); God Keep These Pure (Nichols), Going Home (Dvorak), Fisher, Largo from New World Symphony), Je Pluere on Reve (Huel), Down Here (May Graber); In My Garden (Liddle), A Farewell (Liddle), My Prayer (Josephine Wilson Jones). Mrs. Edwin H. Duncan, Accompanist.

The choir of the First Presbyterian Church of Alameda gave the seventh of their old-fashioned concerts on Monday evening of last week, this time at Brockett, Contra Costa County, for the benefit of the Congregational Church here. In old-fashioned costumes some of them of great beauty and singing charm, sang old songs, this choir has been much in demand for Eastern Star Lodges, churches and clubs. The fees are used in the benevolent work which the choir began eight years ago, and has continued uninterrupted since.

ALCAZAR

The French Doll, a farce comedy filled with fun with a dominating role for Charles Ruggles, will be the Alcazar's first production beginning with Sunday, June 17. Adapted from the French of Paul Armont and Marcel Gerbodon, all of the original spirit has been carefully reserved. The piece was said by the New York critics to be one long laugh. It was written for fun purposes only, and delighted Parisian audiences for a long season. The English adaptation was presented at the Lyceum Theatre, New York, last year and was a tremendous success.

The star role in the hands of Ruggles should be a delight. In comedy parts the Alcazar's guest star is at his best. Jana Bryant will also have a delightful role and the full strength of the supporting players will be required for the large cast. In the cast will be found Thomas Thatterton, Netta Sunderland, Mary Dunbar, Norman Fensler, Cliff Thompson, Lucy McNulty and Fanchon Everhart. This week the Alcazar audiences are swelling in the mystery and fun of one of the season's really great successes. It is Captain Applejack. Ruggles plays the role of the adventurous hero. The piece is on the order of an "Arabian Nights" entertainment.

Miss Lois Adler, a very efficient and well-known pianist, formerly of Chicago, who has studied with Harold Bauer and Leopold Godowsky, has decided to locate in San Francisco. Miss Adler has also been associated with the faculty of the Orin School of Music in Chicago where she secured a decided success and made lasting impression. Miss Adler belongs

to that enviable type of musicians whose addition to a community's musical colony is of inestimable value, and we feel sure that once Miss Adler's musicianship and pedagogical proficiency becomes known she will be regarded as one of our foremost educators and artists.

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| Capital Actually Paid Up..... | 1,000,000.00 |
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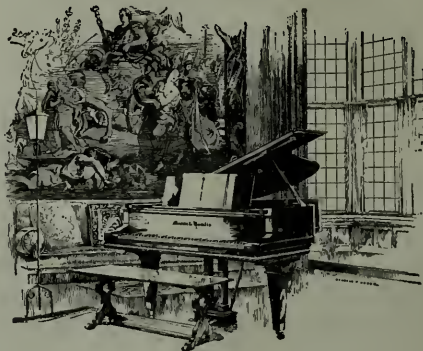
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OL. XLIV. No. 12

SAN FRANCISCO, SATURDAY, JUNE 23, 1923.

PRICE 10 CENTS

HOLLYWOOD BOWL CONCERTS TO BE RESUMED

Mrs. J. J. Carter Again the Guiding Spirit at Wonderful Open Air Amphitheatre—Emil Oberhofer, Formerly of Minneapolis Orchestra, to Conduct Opening Concerts—Ossip Gabrilowitsch and Percy Grainger Also to Conduct—Advance Sale Unusually Big

BY ALFRED METZGER

The Pacific Coast Musical Review has with a great deal of pleasure that the Hollywood Bowl Concerts will be resumed this summer beginning early in July. Again Mrs. J. J. Carter, a musical enthusiast and a sincere patron of all that is best in music has again taken the lead and is doing the most important work in behalf of these concerts. Already the largest amount of money necessary for these events has been subscribed. Indeed, the actual cash has been received, and Mrs. Carter naturally is very happy. We have been in many musical communities since taking up the cudgel in defense of music on the Pacific Coast. We certainly are ready to admit that we have never met anyone who espouses the cause of music to quite such great and unselfish extent as Mrs. Carter and we wish to congratulate the people of Hollywood upon possessing such an invaluable pillar in support of musical progress. These summer concerts in Hollywood Bowl, attended last year by one hundred thousand people, when Fred Hertz directed members of the Harmonic Orchestra in a series of excellent concerts, are making musical history for Southern California.

This year Emil Oberhofer has been engaged as the principal conductor who will direct the opening concerts. In addition to Mr. Oberhofer there will be two more guest conductors. One of these will be Ossip Gabrilowitsch, who, together with Mrs. Gabrilowitsch, are heading the summer in Coronado and Percy Grainger, the distinguished Australian pianist composer, who has always been a most popular musical figure whenever visiting the Pacific Coast. We feel certain that a great treat will be in store for the people of Los Angeles and vicinity, for everyone of these musicians occupies a leading position among the artists of the musical world.

When it comes to lacking a great enterprise related to music we know of no community anywhere that goes at its task with greater enthusiasm, finer cooperation and more determined effort than the people of Los Angeles. If San Francisco had a little more of this spirit of co-operation a great deal more could be accomplished here. San Francisco is remarkable for the fact that it accomplishes great things musically in spite of the obstacles that are constantly put in its way. In Los Angeles the people usually work hand in hand toward the summation of big things musically. And Mrs. Carter represents a guiding spirit that leads the way and inspires everyone with her optimism, her self-sacrifice, her untiring energy and her abiding enthusiasm.

We do not know of any symphony concert given in the open air that are both so generally and financially so successful as the ones presented in the Hollywood Bowl. It is safe to predict that these concerts will be packed at practically every performance. If not all crowded they will nevertheless prove big financial successes. So many California music lovers are spending their vacation in Los Angeles and vicinity this season that we want to urge them to attend these concerts and be sure and express their enthusiasm in that noisy San Francisco way that thrills us all at the big concerts in the city. Let everyone show that there is no envy in his or her heart for the great work that is being done in the

metropolis south of us, and that their splendid achievements in behalf of music are heartily recognized and admired in the north as well as in the south.

In Los Angeles, like in any other great community, things do not always go to please everybody. As long as human beings have different opinions there naturally will arise controversies. What one person may think excellent another will find fault with. But nothing has ever been done in Los Angeles that deserves hearty encouragement and universal patronage to a greater extent than those summer concerts in that wonderful Holly-



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wood Bowl. They must be heard and seen to be appreciated. The most glowing accounts can not adequately describe their natural charm and magic atmosphere. To visit Southern California while these concerts take place and not attend them is to miss one of the real opportunities to hear something well worth while. We wish the Hollywood Bowl Association and Mrs. J. J. Carter every possible success for this brilliant enterprise and trust that the fund for the improvement of Hollywood Bowl will become so greatly increased that all the ambitions, aspirations and hopes of those so splendidly working toward the common good will find their fondest anticipations more than realized.

TEACHERS' CONVENTION TO MEET JULY 4TH

California Music Teachers' Association Ready to Start Proceedings in San Jose—Interesting Programs Prepared for Occasion—Great Occasion Begins With Banquet at the Hotel Vendome—President C. M. Dennis of San Jose Association Ready to Receive Guests

BY ALFRED METZGER

Notwithstanding the fact that the Pacific Coast Musical Review's representatives in San Jose have repeatedly endeavored to obtain information regarding the impending convention it has been impossible to secure news of the convention before hand. This paper declared itself ready to devote one column a week to convention news and our representatives were instructed to do so, but there developed a strange antagonism on the part of a few members of the San Jose Music Teachers Association against this paper and its representatives which had no logical foundation whatever. As has

represent anything! This paper is in no wise involved in this convention. We publish the news and the proceedings of the convention entirely as a courtesy to the members of the California Music Teachers' Association. We have occasionally wanted a little favor from this association, AND HAVE NEVER BEEN TURNED DOWN. While every other organization consisting of professional musicians in this State has always reciprocated our efforts. Most of the teachers belonging to the association are staunch friends and supporters of the Pacific Coast Musical Review, and it is for these we publish the news of these conventions.

C. M. Dennis, president of the San Jose Music Teachers' Association, seems to be an exception to the rule. This paper will, of course, report the proceedings of the convention whether the committees in charge give us any information or not. Because those in charge of the program advertising started too late and permitted our representatives to get ahead of them is no sign that we interfered with them. If only certain people would conserve their energies to work toward everybody's good and strive shoulder to shoulder to attain the best results for their art and profession, things would be better than by constantly nagging and hickering and seeking ulterior motives to injure those who really are their best friends. In default of official reports from the convention committee we reprint the following from the San Jose Mercury Herald of June 17:

The regular monthly meeting of the Santa Clara county branch of the State Music Teachers' Association was held Tuesday evening in Sherman-Clay's recital hall. Before proceeding to the regular business the members had the privilege of listening to a delightful concert by the A Cappella choir of the College of the Pacific under the direction of C. M. Dennis. A group of Palestrina numbers, four numbers from the Liturgy of the Russian church, a group of fascinating folk songs, and three modern part-songs were given with the beautiful tone quality, interesting interpretation, remarkable finish and accuracy which is so well known to those familiar with the achievements of this superlative organization.

Reports of splendid progress in the work of preparing for the state convention to be held here July 4, 5, 6 and 7, were made by the various committees. The program committee especially aroused the anticipation of the members by announcing the nature of the programs to be heard during the convention. Each branch of the association from Sacramento to San Diego will send its most talented members to appear on the various programs of the session. These attractions include pianists, organists, violinists, vocalists, ensemble organizations and leaders of round-table discussion of various phases of music study. All activities except the business meetings will be open to the public at a nominal fee.

The local group were honored by the presence of Mrs. L. B. Wilson, president of the San Francisco branch and member of the State Board of Directors, and Mr. Frank Carroll Griffin, State treasurer. Both made talks during the evening relative to the handling of the convention. (Continued on page 11, column 1)

been our custom we shall publish a special Convention Number on June 30th, prior to the convention, and our representatives, in order to defray the expenses for such convention number, solicited advertisements from resident teachers and business houses. Inasmuch as this paper has a large circulation and will distribute extra copies prior to the convention such advertisements will naturally prove of considerable benefit.

Now the committee in charge of the official program in San Jose claims that these advertisements were obtained through misrepresentation on the part of our representatives. How in the world can a representative of this paper mis-

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TWENTY-SECOND YEAR

NOW IS THE TIME TO PREPARE

No better use could be made of the summer months than preparation for the new season. Artists anticipating engagements should plan their repertoire and practice their compositions. Those who leave such preparation until shortly before their concert will never be ready to do justice to their art. During our visits at the various concerts of resident artists we find that there are more than there should be who are not sufficiently prepared to give thorough exposition of their faculties. Many a resident artist would make a much better impression if he or she would make themselves more seriously and especially their art, thus really showing themselves at their best. An artist who teaches, and who has not many opportunities to appear in public requires more time for preparation and study of his concert programs than the one who constantly appears before the public. Now the summer months are specially well suited to preparation for the new season. An artist should study several hours a day building up a repertoire which it is his intention to present during the winter months. He will find such preparation of inestimable value.

Students who discontinue their lessons during the summer entirely are making a big mistake. They not only prolong their period of study by requiring so many more months to complete their work, but they interrupt their education at a time when it helps to demoralize their mental attitude toward music. It is always unwise to practically discontinue your musical studies at a time when you are assimilating the principles of the art—when you are just about to grasp the principles that make things easy for you. Singing, if properly taught, requires muscular as well as mental training, and to interrupt this training at a time when it is beginning to tell, influences beyond question a backward movement and will throw the pupil off his onward march to success. In his way the student will lose much more than the two or three months of actual time he or she has wasted. He loses at least a year in actual progress, for it will take some time to bring him back to the condition which he enjoyed before stopping his work at a critical moment. A brief vacation of a week or two (with occasional practicing) is of course necessary. But an interruption of two or three months is most assuredly injurious.

Teachers should not close their studios for long periods at a time during the summer months. California summers, at least in the principal centers of the State, are not disagreeable. San Francisco has an especially cool climate during summer, many think it even too cold. Los Angeles is most of the time very pleasant, and even if there are hot days occasionally, the nights are always agreeable. There is, therefore, no reason why studios should be closed and teachers should deliberately deprive themselves of their livelihood during a long period of the year. Besides if the teachers close their studios, they naturally encourage the students in discontinuing their work during the summer. The summer sessions of the California University, the summer courses of distinguished pedagogues and the open-air concerts in Hollywood add greatly to the change in the formerly indolent attitude toward music. Students and teachers should take advantage of these opportunities to continue their work.

We are glad to see Los Angeles take advantage of the summer months by encouraging summer music. San Francisco has not yet summoned up enough energy to insist upon summer concerts or summer opera. Our musical public has not yet learned how to co-operate and do things without people of social and business prominence to lead the way. This paper will do its utmost to continue its campaign, the purpose of which is the inauguration of popular symphony concerts during the summer and also the encouragement of musical activities specially suited to the summer period. It is utterly incomprehensible how the music trade and the musical profession of any California city—with the exception of communities located in the excessively warm regions—can look on with equanimity while from three to four months of the year are being deliberately wasted in idleness and indolence. We feel that the sentiment is not in favor of discontinuance of activities during the summer. It needs only the proper kind of impetus and propaganda to awake the responsibility of those in whose care lies the welfare of the musical profession and public.

One of the most unwise and ill-considered customs among advertisers is the one to discontinue publicity during the summer months. It is exactly during the summer that an artist or teachers should continue to remind the musical public and students about the many artistic advantages that are in store for them during the new season. If artists and teachers fail to take advantage of such summer publicity THEY WILL MOST ASSUREDLY FEEL A LACK OF INTEREST DURING THE IMPENDING SEASON. No one can afford to neglect publicity. To the managers it means thousands of dollars loss during the season when he lets the public forget about the artists who visit the Coast. Interest must be constantly kept alive. The moment the public, students and teachers are permitted to forget about the concert season and the artists who will come, their interest in music and concerts naturally becomes less, until it will be exceedingly difficult to arouse it again. The musical public that is permitted to become indolent in matters of concerts will be very hard to again revive to show interest. And so with teachers and pupils. Unless publicity is kept up continuously and in a manner to concentrate the attention of the people interest in music study and concerts will always diminish. We repeat, if you really wish to obtain full advantage from your work in the winter season you must continue to nurse the interest of the public during the summer.

NOTRE DAME'S FAREWELL TO SAN JOSE

Brilliant Pageant Presented by Ideally Trained and Gifted Students Forms Closing Scenes of Ennoble Record of Famous Educational Institution

By ALFRED METZGER

After seventy-two years of effective and honorable activity in the realm of the educational life of California the College of Notre Dame, famed the country over for its faithful and sincere efforts in behalf of musical, literary and other artistic education, gave its valedictory commencement exercises at its beautiful home in San Jose on Thursday afternoon, June 14 preparatory to moving to even more picturesque surroundings in Belmont. The largest crowd we had ever seen assembled at Notre Dame crowded the beautiful lawn, and even though at one time it seemed as if the heavens

would open and bow the assembled with tears of regret over the departure of the Sisters and their charges, not one moved from his or her seat. The spectacle performed was so entrancing and so gripping in interest that no one seemed to feel the rain drops that for a few moments threatened to submerge the ceremonies. We have neither the space nor the dramatic insight to do justice to the production. The Sisters responsible for it deserve the best congratulations for the successful consummation of their conscientious efforts. Among the principal characters we admired specially the grace, dramatic fervor, personal charm and splendid enunciation of Kathryn Stanton who impersonated Hermes. Violet Bulmore as Pandora acted with grace and naturalness and sang her songs with fine, rich voice and impressive phrasing. Gertrude Harrington as Prometheus added force and vigor to the production. And indeed all the other principal characters acquitted themselves excellently. We will mention them all at the close of this article.

The dances were specially graceful and picturesque not one of the least effective being the dances of the Bacchantes and also of the Dionysian spirits. The orchestra deserves special praise. The ensemble work was uniform and the phrasing smooth and tasteful throughout. Loretta Yaeger as the Spirit of the Dreams contributed a very splendid vocal solo with fine, resonant and unusually pleasing contralto voice.

A very eloquent and appropriate address by Archbishop Edward Hanna closed the impressive spectacle and everyone spoke of the fine features of the performance, the tasteful costuming, the fine effects and the impressive natural setting amidst trees and shrubbery. It was, indeed, a fitting close of an honorable and far-reaching period of noble activity in the Garden City. Following were the participants of this fine spectacle:

Pandora, Violet Bulmore; Epimetheus, Gertrude Pelz; Prometheus, Gertrude Harrington; Hermes, Kathryn Stanton; Hephaestus, Hilda St. Pol; graces—Thalia, Adele Schilling; Agallia, Marie Kuyser; Euphrosyne, Loretta Yaeger; fates—Clotho, Ruth Riley; Lachesis, Jean Stewart; Atropos, Mary White; Spirit of Dreams, Loretta Yaeger; Solo dancer, Margarita Harrison.

Chorus of attendants: Henrietta St. Pol, Claire Smith, Eloise Lund, Eileen Arnold, Catherine Manning, Regina Mullaney, Fay Johnson, Inez Corda, Zanita Campbell, Leonie Kerwin, Dolores Baggot, Naomi Donovan, Lorraine Lorrigan, Margaret Doyle, Mary Marz, Ida Quantoll, Elizabeth Voss, Alice Steadman, Alice Cummings, Florence Bayard, Dorothy Gale, Irene Estrada, Mabel Harrison, Marcella McCarron, Margaret O'Connor, Lucille Walsh, Helen Avery, Margaret Foley, Mary Kirby, Josephine Campisi, Agnes Driscoll, Antonette Tardio, Teresa de Leon, Andrea de Leon, Helen Herrate, Josephine Herrate.

Chorus of Oreades: Muriel Cunningham, Dorothy Flaherty, Lucy Guerrero, Constance Gallardo, Regina Howlett, Elyrie Chilton, Virginia Calhoun, Evelyn Kelleher, Louise Hares, Elizabeth Macke, Mary Henry, Dorothy Gross.

Chorus of Forests: Muriel Smith, Ellen Landrie, Florence Walters, Lucy Murphy, Annie Schuler, Dorothy Dossee, Ellen Sheehy, Adelaide Freitas, Rose Brennan, Alice Dorn.

Chorus of Forests: Muriel Smith, Ellen Landrie, Muriel Smith, Mercedes Smith, Edith Billings, Freda Wall, Catherine Wall, Helen Nahan, Anne Harrington, Catherine Schuh, Mary Ryan, Eleanor Sorsoli.

Chorus of Reeds: Ruth Parr, Lela Dutra, Dolores Burns, Elizabeth Gunn, Elizabeth Roney, Constance Adams, Catherine Peters, Lorraine Cummings, Louise Baccigalupi, Cecilia McCue, Vera Terrazas, Carmen Hernandez, Maria Terrazas, Helen Avery, Margaret Bernhardt, Mariel Leibe, Doris McCormick, Annie Scorsur.

Chorus of Eumenides: Mildred Devine, Julia Fives, Jane O'Teri, Teresa Marie Hampel, Isabelle Lizzargue, Jennie Aiello, Janet Pabst, Estelle Thompson, Caroline Horcasitas, Teresa Bibb, Frances Hall, Helen Weller, Esther Weir, Marie Roumasset, Carmel Dorn, Beryl Maynard, Garnet Hooker, Clara Serpa, Lorraine Smith, Emma Boret, Mary Teresa Herrate, Catherine Flannery, Isabelle Sterlina, Maybelle Sutherland, Mary Lannan, Catherine Ford, Carmine Barranco, Marie Peters, Mary Campbell, Minnie Joyce, Aileen Matty, Catherine McHenry, Genevieve Zingheim, Olga Jarvis, Agnes Artry, Myrtle Downing.

Flautists: Margarita Harrison, Louise Snitzel, Vivian Basile, Lillian Sautelche, Helen Teresa Fatjo, Elizabeth Gunn, Bernice Meyers.

Butterflies: Ann Saleeby, Norville Plummer, Mary Louise Boret, Constance Morgan, Elizabeth Ann Flannery, Inez Weaver, Catherine McAbbe, Anna Carmichael, Jean Baccigalupi, Fritz Kolster, Elena Denegri, Pearl Ann Abero, Winifred Miller.

Evil spirits: Ann Derby, Marie Louise Carmichael, Catherine Sandall, Evelyn Cerruti, Dolores Malcom, Lisette Janser, Genevieve Tomb, Mary Pabst.

Good spirits: Catherine Kessler, Margaret Wise, Hazel Murphy, Fritz Kolster, Mildred Regan, Elizabeth Wilson.

Orchestra: First violins, Eleanor McDonald, Leonore Melendez, Phyllis Gerger, Ramona Schilling, Helen Menasus, Eugenie Zingheim; second violins, Marion Pabst, Gertrude Petar, Royana Wheeler, Aileen Green, Josephine Corda, Rose Martinez; pianos, Maxine Cox, Edith Baker; cellos, Isabelle Melendez, Madeleine McDonald.

Unless you are known to everyone who engages artists or who attends concerts you can not possibly secure engagements. Your mere say-so does not constitute proof of your experience and success. Therefore make your name valuable by advertising.

LA FORGE-BERUMEN PUPILS IN CONCERT

A concert was given at Aeolian Hall, New York, on Friday evening, June 8, by artist-pupils of The La Forge-Berumen Studios, who presented a very interesting program. The Duo Art, the program, giving a perfect reproduction of a Chopin Valse played by Paderewski. Miss Mathilda Flinn's lovely soprano voice was heard in the well-known aria Voi lo sapete from Cavalleria Rusticana. John Richardson, a youthful violinist from Philadelphia, pupil of Auer, played numbers by Kreisler, Wieniawski and Sarasate with beautiful tone and splendid technique.

Arthur Kraft sang in his unusual finished style a group of songs including Aubade (Lalo), Avril pose ses pieds lents (Panlin), and Cello que je prefere (Fourdrain). Mr. Kraft's voice is a pure lyric tenor of beautiful quality and smooth flowing style. Sara Newell played a Chopin Nocturne with poetical feeling, and Concert de Etude by Von Sternberg with brilliancy of tone and splendid rhythm. The lovely quality Miss Edna Backman's voice was heard in an Aria from La Forza del destino.

Miss Flinn appeared also in a group of songs by Sara Newell with the composer at the piano. The first song of the group, which included Extase, A Wayside Pool and Pan was one of the most delightful songs on the program. Irene Nicoll closed the program with a dramatic rendition of the song, La Folia, from Don Carlos. The Misses Kathryn Korin, Merita Work and Erin Ballard gave much pleasure as excellent accompanists.

These Friday evening concerts will be given during the entire summer. The next concert will be on July 6 at 8:15 p. m., admission without charge.

PLAY WITH EXPRESSION

One often hears students with a brilliant technic whose expression is very poor. The playing will sound mechanical, much like that of the poorer grades of player pianos. To such I have a suggestion which I have found very helpful in my own teaching. The student should practice the scales through five octaves, beginning at the top of the piano and playing descending, then ascending. Let the system of practice be as follows:

The student will begin pianissimo, and crescendo gradually to the bottom. Having reached the bottom he will be playing fortissimo. Then, from the bottom to the top he will play diminuendo, till upon again reaching the top he will be playing pianissimo. After doing this several times he will reverse the order, beginning at the top fortissimo, and making a diminuendo to the bottom. The student will then play both the bottom and the top pianissimo, making a more sudden crescendo till he is playing fortissimo in the middle registers. He may then reverse this order as before. Last of all, he will begin pianissimo and crescendo all the way down and back. This makes the crescendo more gradual. He will reverse this, and starting fortissimo diminuendo all the way down and back. He will observe all the foregoing forms of technic in the arpeggios, double thirds, and so on.

A careful following out of the above suggestions will give the student a remarkable control over his fingers, and will enable him to gain the finer shades of expression, so far as dynamics are concerned. Any student may practice them whether or not he has a teacher. The main point to be observed is to see that the changes of power are made gradually.

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San Jose, June 19, 1923.

In speaking of better music for motion picture houses Mr. James Beatty should be mentioned as a pioneer in this vicinity. It has long been one of the theories of Mr. Beatty, who is owner of the American and other San Jose theatres, that the best of pictures demand the best of music and that, in a show house of the first rank, the best music obtainable is none too good. Carrying out this principle he has equipped each of his theatres with one of the best organs the market affords, and has secured the most skilled of organists. At the American, however, he has gone one step farther, insisting on an orchestra which is the equal of any theatrical orchestra in San Francisco and which easily surpasses the orchestras in most cities the size of San Jose.

The fine musicianship of each player is blended by an efficient leader into a most harmonious ensemble. The class of music played by this orchestra is several degrees higher than that of the ordinary theatre and group. This is a matter of degree, and not of kind. The American manager and leader, the theory being that better music wears better than trashy ragtime, and that the respect of an audience is subtly built up through hearing music of superior grade. When occasion calls for it these musicians can unbend into the liveliest syncopation, on the whole, however, the aim of Mr. Beatty is to get away from the trashy and tawdry and to render music which is self-respecting. People who habitually attend recitals and concerts of the musical season, have a distinct preference, when attending motion pictures, for the American theatre, due to the class of music presented.

In addition to accompanying the photoplays the orchestra presents a musical program consisting of several numbers, played from the stage. These programs are attracting wide attention.

Schumann and Mendelssohn were beautifully presented at a recital at the Institute of Music Wednesday evening, June 20, when the Misses Olive Hangar and Selma Simonic, pupils of LeRoy V. Brant, the director of the Institute, appeared in recital at the Institute parlors. Miss Hangar played the tenderly beautiful Sonata for Childhood by Schumann, and Miss Simonic played a group of the Songs Without Words. The young ladies were assisted by Conley Plummer, first violin, and Henry Triana, second violin, the two young men playing a group of duets for their instrument. Both are advanced students in the violin department of the Institute. The audience particularly appreciated the artistic insight of the performers. It was announced that the first week in July would see a recital of the pupils of Mrs. LeRoy V. Brant, singing teacher at the Institute.

The Order of the Eastern Star were presented with a short violin recital by Conley Plummer and Henry Triana students of the Institute of Music of San Jose, Tuesday evening, June 19. The two young men played Alleviethen, by Andre, and the Intermezzo, from Mascagni's Cavalleria Rusticana.

LeRoy V. Brant, director of the Institute of Music of San Jose, performed Tuesday morning at the reception at the College of Pacific, San Jose. Mr. Brant received the degree of Bachelor of Music from that school. His number for the day was the Suite Gothique by Boelmann which he played in its entirety.

Hannah Fletcher Coykendall, soprano, was heard in a group of songs at Miss Harker's School, San Jose, Friday, June 8, the occasion being the twenty-first annual commencement. Mrs. Coykendall's numbers were What's in the Air Today (Robert Eden), Ah, Moon of My Delight (Liza Lehman), Song of Sunshine (Florence Turner Moley). Mrs. Howard Huggins was at the piano.

The Annual June Musicales of the Gairland studio will be held Friday evening at the San Jose Woman's club-house, when an ambitious program will be presented. The affair is invitational.

The Monday Musical Club of Santa Cruz had a very fine program for its last meeting of the season. The composer was Beethoven for this first event. The program was a piano duo arrangement of movements from the Symphonies, the first and second from the Fifth, and the Scherzo from the Eroica, understandingly played by Mrs. Hope Swinford and her son Lee Swinford of the University of California. Mrs. Josephine Rittenhouse, violinist, gave the Romance in G, and the Rondino (Beethoven-Kreisler), beside the first movement of the Kreutzer, with Mrs. Marie L. Cain at the piano. Miss Melba Hoffman sang Adelaide, accompanied by Otto Kunitz. The club expects a big membership next year, beginning in October with the study of the Romantic German composers.

A Dedication Service for the Mattie I. Dayan Memorial Organ and J. J. Morris Memorial Chimes in the First Methodist Church of Palo Alto was held Sunday evening, June 10. Monday evening Warren D. Allen, organist of Stanford University, assisted by Warren Watters, baritone, gave a dedicatory recital.

Sunday's dedicatory program was as follows: Organ Prelude—Trumpet Tune and Air (Henry Purcell, 1658-1695), Warren D. Allen; Gloria from the Twelfth Mass (Mozart), the Choir, under direction of F. J. Jeffers;

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by Ruth Madden; Sing Alleluia Forth (Buck), The No
ris Club, under direction of Dr. G. B. Little; Organ
Solo, Evening Star, Romanza from Tannhauser (W
ner), Mr. Allen.

Monday evening's program was one of unusual i
terest, the following numbers being given: (a) Overtu
Euryanthe (Von Weber), (b) Minuet in C major (fr
the Jupiter Symphony), Mozart, (c) Litany (Schubert)
(d) Toccata in B minor (Augustin Barrie), Mr. Allen
Aria, With Joy the Impatient Husbandman (from t
oratorio The Seasons) (Haydn), Mr. Watters; (a)
Swan (from The Carnival of the Animals, arranged f
organ by Alexander Gullman) (St. Saens), (b) Pa
tistic in D flat, Op. 101 (St. Saens), (c) Bourree in
major (Wallace A. Sabini), Mr. Allen; Morning lly
(George Henschel), Mr. Watters; (a) Song of the Vol
boatman (symphonic poem arranged for organ
Clarence Eddy) (Russian Folk Song), (b) Mediat
religious from Thais (Massenet), (c) Angelus fr
the Scenes picturesque (Massenet) (d) Within a Ch
ese Garden (R. S. Stoughton), (e) Finale in D maj
(Edward Shippen Barnes), Mr. Allen.

Warren D. Allen, organist of Memorial Church, St.
ford University, will be heard in an unusually inter
esting program Baccalaureate Sunday, June 17th at 8
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part are Mrs. Sara Bibby Brown, soprano, Miss Ruth
 arten, soprano, Mrs. Esther Houk Allen, contra-
 rshall Monroe, tenor, Cuthbert Tibbe, bass, and Miss
 zabeth Pelree and Bolton White, violinists. The
 ccaculate program is as follows: Prelude to Lohen-
 (Wagner); Little Fugue in G minor (Bach); Ber-
 se from Jocelyn (Godard); Fantaisie Dialogue
 on Boellmann, 1862-1897); The Pilgrim's Progress
 art XII. The Celestial City (Ernest Austin); Le
 ne (Transcribed for organ by Alex Guilmant)
 amille St. Saens); Fantaisie in D flat, Op. 101 (Saint-
 ens); With Pomp and Circumstance (Military March),
 Edward Elgar).

The Final Senior Recital of the year at the College of
 Pacific was given Tuesday evening, June 5th by
 len Barber, pianist, and Jean Madsen, mezzo-soprano.
 varied program of very interesting numbers was very
 ably presented by the talented young ladies. Miss
 her made her best impression in MacDowell's A. D.,
 20, and Percy Grainger's Shepherd's Hey. Miss Mad-
 a opened the program with the Pritemps qui com-
 ence by Saint-Saens and did her best work in the
 etchaninow Cradle Song and Buzzi-Pecchia's Mon-
 nina. A very appreciative audience enjoyed the eve-
 ing's program.

A Vesper Musicale, given by the advanced pupils of
 stitute School, Palo Alto, in the Orchard House on
 evening of May 27, at 7:30 was a most uniformly
 istic pupils' recital. Tone quality, technique, shad-
 ing, maturity and intelligence of interpretation and
 also evidenced superior training. The program in full:
 ank Erlin; Go! Wog's Cake Walk (C. Debussy); Har-
 t Louise Eckert; Barcarolle (Jensen); Betty Mar-
 ck; The Cuckoo (Arensky); Isabel Curry; Romance
 a Forge); Dorothy Bogen; Song—May Day Carol,
 eems Taylor); Laura Jane Canfield, (a) Mazurka in
 Flat Major (Chopin), (b) Waltz in A Flat Major
 hopin); Margaret Willis; Nocturne in F Minor (Cho-
 p), Alice Wyeth; Waltz in E Minor (Chopin); Har-
 ret Kalenborn; Song—Stolen Wings (Willeby); He'en-
 rd; Crepusculi (Levinac); Margaret Davenport; The
 ro Larks (Leschetitzky); Genevieve Wickstrom; (a)
 Bateau (C. Debussy), (b) Butterfly (Olsen); Eliza-
 b Dunbar; Songs—(a) The Prayer Perfect (Stenson),
 Boat Song (Ware), Marjorie Blackwelder; Du bist
 Rub, (Schubert-Liszt) Margaret Davenport.

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 reach the entire Pacific Coast as quickly as possi-
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 quickest possible time to communities located between
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 will eventually become a Musical Blue Book of the Pa-
 cific Coast. The Pacific Coast Musical Review is gradu-
 ally expanding to a Pacific Coast medium of a semi-official
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Musical Review's Subscription Contest

The interest in the Pacific Coast Musical Review's subscription contest is rapidly increasing and pupils are constantly registering for participation. We have omitted our page announcement in this week's issue, because we want to print the reports of students recitals that took place at the end of the season. Next week we shall make a new announcement setting forth our plans in detail. We are also preparing announcements to be forwarded by mail to not less than FIVE THOUSAND students and any teacher who would like to have his students participate in this contest will confer a personal favor upon us by giving us a list of names and addresses when we write him on this subject. Teachers are also eligible to participate in this contest. The first prize is a Knabe Grand Piano worth \$1575.00. Other prizes include scholarships from \$100 to \$500; Pianos violins, talking machines and other musical instruments. Season tickets to grand opera, chamber music society concerts, and symphony concerts as well as to concerts by artists of the Selby C. Oppenheimer series. Then there is a savings account in the Anglo California Trust Co. from \$100 to \$500. If students or teachers are able to secure the necessary number of subscribers before the end of summer, we will pay for their vacation trips. Surely this is enough inducement to help us circulate a music journal among the general public to an extent that will benefit the profession as much as ourselves.

California's Musical History

During the last few years the editor of the Pacific Coast Musical Review has completed a history of music in California beginning with 1849 which he intended to publish in book form at first. But the expenses associated with such publication were so out of proportion to the price we were justified to charge for the book that we found it unprofitable to go to the expense of printing the work. We want everyone interested in music to read this book. But at prices charged us for printing it we would have had to charge more than we think the average music lover can afford. Therefore we have decided to publish the work at first in serial form in the weekly editions of the Pacific Coast Musical Review, beginning with our next issue (June 30th) and thereafter until the entire musical history of California has been published. Every week we shall publish a substantial installment and we make this preliminary announcement so that in case anyone wishes to read this history from the beginning he or she will be able to begin with the first number. Otherwise we would have begun publication with this issue.

Miss Lois Adler, who recently came to San Francisco from Chicago, where she had established for herself an enviable position in the musical world, is a concert pianist of great charm and experience. The youngest daughter of a very musical family she received her first instruction from a gifted sister. At the age of sixteen her parents took her to Europe where she studied in Berlin at the Royal High School of Music, also with the renowned teacher, Dr. Ernst Jedliczka. During this time she made a public appearance with great success with the Berlin Philharmonic Orchestra. Returning to the United States Miss Adler had many brilliant appearances both in recital and with orchestra, at the same time striving to realize more fully the meaning and purpose of music. Under the guidance of Calvin B. Cady, the eminent pedagogue (formerly of Teacher's College Columbia University, New York) her playing became more poetic, more interpretative, which qualities have come to be recognized as among the chief characteristics of her playing. In a second sojourn in Europe Miss Adler chose as instructors Harold Bauer and Leopold Godowsky. Her repertoire embraces all styles and periods---she is as much at home with Chamber Music as with the piano alone or piano with orchestra. She has given programs in the United States from the Atlantic to the Pacific Coast, everywhere received with enthusiasm. Her ideals of art are broad and comprehensive, her ample technique solid yet sparkling and her playing brings to the listener the joy and poetry of living.

Redfern Mason, author of *The Song Lore of Ireland* and music editor of the *San Francisco Examiner*, visited Ireland last year to study the situation. He went there a Free Stater and came back a Republican. His experience and impressions are told in a small volume, *Rebel Ireland*---which will soon be issued from

the press. Mr. Mason was a K. C. secretary in Europe during the great war.

The San Francisco Music Teachers' Association will hold the last meeting of this season on Monday evening, June 25th at 452 Pacheco street. Business concerning the annual State Convention to be held in San Jose during the first week in July will be discussed. The honor guests will be Mr. and Mrs. Albert Rosenthal who are spending the summer in San Francisco after a strenuous year in New York. They will remain here until August when Mr. Rosenthal goes back to the New York Symphony Orchestra under Walter Damrosch, and Mrs. Rosenthal, professionally known as Ethel Jones, will concentrate under the management of Mrs. Babcock.

Osborn Putnam Stearns, a well known and efficient conductor from Chicago and other Eastern centers, will conduct the California Theatre Orchestra tomorrow (Sunday) morning. Among the features on his well arranged program will be the Tannhauser Overture. Mr. Stearns is a splendid musician and a director of distinguished accomplishments. He has compiled a series of articles on The Orchestra and Its Relation to the Moving Picture which begins in this issue. Our readers will find Mr. Stearns' treatise most interesting and to the point.

All Pianists who aspire to being good accompanists or ensemble players will have a brilliant opportunity to obtain practical experience by studying with Edouard Deru, the distinguished Belgian violin virtuoso and conductor, who will be in San Francisco in August. He is very much interested in this particular work as well as his violin teaching. So few pianists are familiar with the vast amount of literature available for violin and piano, and playing the famous sonatas for the two instruments is most interesting and inspiring.

(Brief Items About Pupils and Pupils' Recitals)

Otto Rauhut, Pupils Recital—Once a year Otto Rauhut introduces his excellently prepared violin students in a program that challenges comparison with any event of a similar nature given in San Francisco. Indeed, to point to these events so much so that we have a pupil ready to miss a pupile recital that he would not miss a year, how the latter had to be in Los Angeles, and so had to depend upon the report of me in whom he reposes the greatest confidence. Although this recital took place at Sorosis Club Hall as long ago as Friday evening, April 6, it was too worthy to be forgotten. The program was a most interesting one during the end of the season, and the insistence of certain artists to have their affairs promptly reviewed, per-

It will be gratifying news to the thousands of admirers of Mme. Ernestine Schumann-Heink to hear that she closed her season recently after giving not less than eighty concerts, all of which were crowded and won for the eminent Diva numerous ovations of which she has justly reason to be proud. Her popularity is the result of admiration for her matchless art, but exhibitions of personal affection for a dearly beloved woman, Alredy S. Hurok, who will be Mme. Schumann-Heink's manager for next season, is booking her for many events and among Schumann-Heink's tours that of California and the musical public of California is anticipating the visit of Schumann-Heink next season with special pleasure.

The very lowest sort of music is the purely rhythmic and the study of savage races proves that it underlies and precedes every conceivable kind of music.

(To be continued)

WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, June 18, 1923.
On June 12, Mme. Alma Stetzler presented Georgia Stark, coloratura-soprano, in a recital at the Ebell Clubhouse. In looking over the program the first thing that impressed me was the list of patrons and patronesses. It was a strong musico-social list, including composers, millionaires, motion-picture actors, and one musical critic. Really, musical critics should be chary of putting their names on such lists. Before going to press I have read the various reports of Miss Stark's recital and can only conclude that their authors are lacking in musical taste or are not in a position to be honest. In the last issue of Los Angeles Saturday Night, Mr. Usher developed at some length the excellent idea that artist pupils should not be forced to act as professional singers by publicity which leads people to expect talent, personality and a professional performance. The list of patrons was imposing and led me to expect too much. I found the recital rather a pathetic affair. Miss Stark has a good instrument, but she used it like someone who had been "taught" to sing, not like someone who naturally "sings." All the paraphernalia of the finished coloratura singer—too difficult a manner for many a fine musician to adopt without serious detriment to their singing—but apparently no one had taught her to sing as simply as she speaks. I was unable to understand the various tongues in which she sang. No more it was the old story of a beautiful voice, but an immature musical intelligence. No fire, no sparkle. Art must rouse up emotion. Singing is like speaking, it must kindle something in the audience or it is not good singing. The program was well chosen and full of good music, but good music needs good interpretation.

Mr. Homer Simmons, who accompanied Georgia Stark and whose name was billed in small type on the program, relieved the evening. He is a finished, sensitive pianist, and his rendering of the Chopin, A flat major Ballade, was an artistic triumph. Georgia Stark is by no means spoiled, but if someone does not tell her the truth her beautiful voice will be buried under the weight of bad style. Let her sing simply and directly as she speaks and she may develop into a splendid artist.

I went directly from Georgia Stark's recital to the De Lara Grand Opera Company. At once I was in a different atmosphere. This concert was free of the musical pretense of a recital, and as vividly alive as a vaudeville theatre. Maestro Manuel Sanchez De Lara has gathered about him, and imbued with his healthy spirit, a group of lush singers who thoroughly enjoy the robust use of their voices. There is not an overabundance of finish, but here is undeniable vitality. If one must choose between lifeless "art" and artless life, the latter is undeniably preferable, and not mean by this that the De Lara company is devoid of art, but its vitality comes to its aid where its music sometimes fails.

This, by the way, was a Benefit Concert for the tenor, Carlo Guidero, and opened with solos, duets, trios, etc., from famous operas, including Il Trovatore, Rigoletto, Lakme, Carmen, Lucia and Aida. And as vividly alive as a vaudeville theatre. Maestro Manuel Sanchez De Lara has gathered about him, and imbued with his healthy spirit, a group of lush singers who thoroughly enjoy the robust use of their voices. There is not an overabundance of finish, but here is undeniable vitality. If one must choose between lifeless "art" and artless life, the latter is undeniably preferable, and not mean by this that the De Lara company is devoid of art, but its vitality comes to its aid where its music sometimes fails.


Mrs. Abbie Norton Jamison, noted vocal coach is in receipt of the following telegram from Clarence Gustlin, vice-president of the Biennial of the National Federation of Music Clubs, which will be of interest to our readers: The excellent reports of Grace Mabey, Emma F. Bartlett and Antoinette Sahel have aroused real enthusiasm at Biennial. Wonderful spirit pervading convention. Our own national department heads all. Leading papers give ingenuous credit for Bartlett. Resolution passed to create national department of Industrial Music with doubtless receive unanimous support. California was represented by about twenty delegates and visitors. Sessions rich in variety and content. Lillian Birningham appointed treasurer of new past presidents' organization. Invaluable service of Mrs. Frankel. Everywhere accorded heartiest praise and recognition. Extension day outstanding feature. Greetings—
(Signed) CLARENCE GUSTLIN

Z. Earl Meeker, president of the Music Teachers' Association of California, announces that the annual convention of the Association will be held in San Jose this year and will open with a banquet on July 4, and for the three days following—sixth, seventh and eighth—programs will be given to which representative artists, speakers and teachers from all parts of the state will appear. There are approximately 5000 members in the Association, and 250 members from Los Angeles alone are planning to attend. The ten southern branches of the Association, comprising members from the counties of Santa Barbara, San Bernardino, Orange and San

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Fannie Dillon, the talented Composer-Pianiste, whose compositions were played last season by Percy Grainger and Josef Hofmann, is one of the faculty of the new Olga Steeb School of Piano. Miss Dillon uses exclusively in her Studio that glorious product of American art, the



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LOS ANGELES

Diego will be represented in the convention. Southern artists who will appear on the varied programs are Bertha Vaughn, Homer Grunn, Raymond MacPheeters, C. Albert Tufts and Adelaide Trowbridge.

The Los Angeles Music Teachers' Association will hold its next meeting this Monday evening at the Ausonia in compliment to the Zoellner Quartet who are the honorary members and who will present the entire program. The program selected by the Zoellners included the Goossens Quintette with Homer Grunn at the piano assisting Antoinette Zoellner, first violin; Amandus Zoellner, second violin; Joseph Zoellner, Sr., viola; and Joseph Zoellner, Jr., cello. At this meeting officers will be elected, and will be announced later.

Mme. V. Daunier, vocal teacher and artist pupil of Mme. Elke-Garster, teacher of such celebrities as Julia Culp, has opened her new studio in the Music Arts building. Mme. Daunier is a dramatic soprano and has sung and taught in Paris, Berlin and Bologna.

John Smaliman presented his artist pupil, Erna De Mott in an artistic song recital given on the evening of June 8 at the Ebell Clubhouse. Sol Cohen, the well-known violinist assisted Miss De Mott. Her program included an aria from Handel and Depuis le Jour, from Louise, and three French songs. Miss De Mott and Sol Cohen concluded the program with the Spring Song (Weil), the Nile (Leroux) and Ave Maria (Schubert).

Constance Balfour presented two of her talented pupils, Mary Mangano, soprano, and Edward Smythe, baritone, in one of the most interesting pupil recitals given here, at the Bryson, on the evening of June 8. Doris Chilcott was the accompanist for the pupils. Mrs. Balfour sang three songs with her talented young daughter accompanying her. The following program was given: (a) The "Tune for Making Songs has Come" (Rogers), (b) Shepherd, Play a Little Air (Stickles), (c) Holiday (Scott), Miss Mangano; (a) The Wanderer (Schubert), (b) Ah! My Beloved (Stickles), (c) Love's in My Heart (Woodman), Mr. Smyth; duet, In a Garden of Roses (Sanderson), Miss Mangano and Mr. Smyth; (a) The Nightingale and the Rose (Rimsky-Korsakoff), (b) Day (Gaut), (c) Voi lo sapete Cavalleria Rusticana (Mascagni), Miss Mangano; (a) Her Rose (Coombes), (b) Lassie O' Mine (Walt), (c) Iuter Nos (Mac Padden), Mr. Smyth; duet, I Arise From Dreams of Thee (Yates), Miss Mangano and Mr. Smyth; piano solo, Nouvelle (Chilcott), Mrs. Chilcott; (a) If I Were a Bird (Lehmann), (b) Life (Curran), (c) La Cigale Madrilene (the Grasshopper) (Perrounet), Mrs. Balfour, Eveline Balfour at the piano; duet, Good Night (Ware), Miss Mangano and Mr. Smyth.

Bertha Vaughn, the well-known vocal instructor, presented six of her pupils in a recital given on the evening of Thursday, June 14, at the Ebell Clubhouse. Those appearing were Mary Teltsworth, Cornelia Glover, Mildred Nickerson, Opal Lawson and Sarah Crosby. Homer Simmons, one of the most talented of the younger pianists accompanied the pupils and the following interesting program was given: Liszt—Etude, A flat Major, Liszt—Etude, F Minor, Homer Simmons; Giordano (Andrea Chenier)—La Mamma Morta, Bishop—Lo! Hear the Gentle Lark, Mary Teltsworth, Elaine Chilcott, by Miss Marlow, Opal Lawson and Sarah Crosby, Aileen—Verdi Prati, Grieg—A Dream, Cornelia Glover; Arne—The Lass with the Delicate Air; Rimsky-Korsakov (Sneegorotchka) song of the Shepherd Lehl, Mildred Nickerson; A. L. (arr. Old French)—Come Sweet Morning, Puccini (La Boheme)—Quando m'en vo, Opal Lawson; Scarlatini—Gia il Sole dal Canto, Saint-Saens—Mon Coeur's Ouvre a ta Voix, Sarah Crosby;

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(b) LOIN DU BAL..... Gillet
(c) HARKEN GOOGLE..... Conrad

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Abbie Norton Jamison, who will be one of the teachers in the Summer Session at the University of Southern California, announces that on Monday, June 18, a recital will be given in the Assembly Room of the lexandria as part of a music plan for the New Thought convention which convenes here this week. Prominent local artists appearing on the program are Z. Earle Tecker, Carl Gaantvort, Davol Sanders, Arthur Perry, delaide Troutbridge, Raymond MacPeeters and the amison Quartette composed of Jean Colwell, Hazel Anderson, Edna Voorhees, and Daisy Frideaux.

La Verne Fleetwood, one of the successful Dunning teachers, will present her pupils in a recital to be given at the Hollywood Woman's Clubhouse on Saturday, June 10. Appearing on this program are: Claire Crawford, Audie Wright, Helen Hope Deering, Dorothy Watt, Peggy Campbell, Joseph Taylor, Leona Mington Frost, Jane Campbell, Jane Rich, Jane Turner, Jeanen Joetcher, Jean Atherton, Barbara Albertson, Francella Radock, Aimee Taylor, Douglas Campbell, George Baldwin and Ruth Paul.

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Harold Porter Smyth, pianist and composer, and Thelma Strange, violinist, gave a joint recital on the evening of June 8 at the Thomas Jefferson School in Pasadena. Alice Coleman Batchelder, assisted these two talented artists. The program was as follows: Legende, Op. 17 (Wieniawski); Etude, Op. 10, No. 5 (Chopin); Evening (Fannie Dillon); Rustle of Spring (Sinding); La Campanella (Paganini-Liszt); Second Polonaise, in A, Op. 21 (Wieniawski); Concerto for pianist in A minor, Op. 9 (Harold Porter Smyth) (second piano accompaniment for violin played by Alice Coleman Batchelder); Second Concerto for violin in D minor, Op. 22 Romance (Wieniawski), Allegro moderato (alla Zingara).

May MacDonald Hope, founder of the Los Angeles Trio, announces that their plan for next season includes the presentation of six concerts in Los Angeles, beginning in October, and given about six weeks apart; the concerts to be under the direction of France Goldwater. The personnel of the trio remains the same: May MacDonald Hope, pianist; Calmon Luboviski, violinist; and Ilya Bronson, violoncellist. The artist will remain in Los Angeles all summer and have planned to work up a new repertoire, including more modern and American compositions than heretofore. Arrangements are being made with some of our foremost American composers for the composition of trios to be used for these concerts. A season of out-of-town concerts is now being looked, which will no doubt extend into a tour of the Pacific Coast at the close of the Symphony season.

Charles Howard Marsh, professor of piano and theory of the University of Redlands, was one of the teachers who contributed largely to the success of the annual Fine Arts Concert held at the Methodist Church on Saturday evening, June 16. The students who took part in this commencement recital were Alice Gibson, Grace Bugbee, Deidamia Netherton, Zeldia Reeves, Ethel Buchanan, Iola Stower, Doris Skinner, Ruth Grinnell, Ethel Phillips, Ruth Victoria Newman, Margaret Johnstone, Florence Floyd, Elmer Easley, Marion Boulette and Christine Springston.

Arthur J. Hubbard, the famous teacher of singers who will teach in Los Angeles during July and August, has just celebrated his thirtieth year of teaching. He is conceded to be one of the most successful teachers in this whole country, his pupils numbering among the famous stars of the operatic and concert stage. He is as vigorous now as the year he started and no doubt his method of sane teaching and his firm basic principles of uncompromising honesty, as regards vocal integrity, sympathetic understanding, patience, and constant helpfulness, have made him one of the best beloved teachers we have. Mr. Hubbard is represented in Los Angeles by France Goldwater, well known manager.

Arthur Hackett, the nationally known tenor who recently appeared with the Oratorio Society of Los Angeles, is an artist pupil of Arthur J. Hubbard, the eminent vocal teacher of Boston who plans to teach during July and August here.

Mr. Hackett is an enthusiast for American training and points with pride to the achievement of his brother, Charles Hackett, who is now a prime favorite in opera in Europe, and to his own career which has included so far five concert tours with Geraldine Farrar and six with Mme. Melba, as well as soloist with all of the leading orchestras of this country, soloist, with oratorio societies and festivals, and concert tours each season. Both artists were trained exclusively by Mr. Hubbard and both return each season to him for advice. Mr. Hackett feels that Mr. Hubbard is one of the greatest inspirations in singing that we have in the whole country, and that he is doing a wonderful work in encouraging real, sincere art. He is uncompromisingly honest, yet has the broad sympathy and understanding, patience and constant helpfulness which constitute the great master teacher.

California Theatre.—This week proved to be a festive one for music lovers who attended the California Theatre. In order to have his concert atmospheric with the feature attraction The Ragged Edge, a story of China and the South Seas, Dion Romandy, who is conducting the popular orchestra during the absence of Carl Elinor in Europe, has chosen selections from Sullivan's great opera, The Mikado. The music from The Mikado wears well. It does not seem to grow old and as played by Romandy's orchestra its fresh and honest tunes never will grow tiresome. Harlequin, the most noted performer in Italian pantomime is the central figure in the second selection which is Drigo's lovely serenade, Les Millions d'Arlequin. The closing number is Irving Berlin's new novelty fox trot Homesick. Played in a semi-classical vein it is one of the most pleasing selections heard here this year.

### HIGH SPOTS OF LOS ANGELES MUSIC WEEK

According to Ben F. Pearson, Chairman of Los Angeles' Second Music Week, May 19th-27th, and Alexander Stewart, field representative for music for Community Service, Inc., he organizes this event was far-reaching in its effect upon the life of the whole community. During Music Week band concerts and orchestral were given in eight city parks, twice daily. Sixteen hundred musicians—six hundred of whom were professionals, took part, while sixty thousand people listened to the programs. Notable contributions to these concerts were made by the Musicians Mutual Protective Association, and the larger motion picture theatres who sponsored daily orchestral concerts in Pershing Square by symphony orchestras, ranging from eighty to one hundred and fifty players.

A Music Memory Contest, under the supervision of Miss Kathryn Stone, Supervisor of Music in the Los Angeles schools, reached fifty-two thousand school children of the elementary grades with the influence of good music, and at the final contest, participated in by eighteen hundred selected students, seventy-two made a percentage of 97½ to 100 per cent in correctly naming the titles and composers of thirty selections of good music, while 200 averaged 85 to 97½ per cent. Each of the winners was given a medal and a certificate, and two silver cups were awarded to the two schools which had the largest representation of winning students in the final contest.

Nearly fifteen thousand people gathered in the Hollywood Bowl, Sunday afternoon, May 20th, to sing American, patriotic and folk songs and to hear a community music program given by a negro chorus, a Polish choir, a band of Arrapahoe Indians who sang some of their war songs; a community orchestra of sixty players, and a children's chorus of two hundred voices. More than three thousand trained singers took part in an impromptu song contest participated in by choruses from various communities—Anaheim, San Pedro, Alhambra, Hollywood, Vermont, Glenview, Los Angeles, and other communities contributing to the occasion.

The Music Week Parade, Saturday evening, May 19th, comprised fifteen sections, with sixty-nine floral floats, sixteen bands and one hundred thirty-six decorated autos. Groups of singers and instrumentalists, representing various musical organizations, took part in this unique event. The foreign-born groups of the community had an important part in the Music Week programs, concerts being given by the Mexican-Spanish groups, Polish, Czech-Slovak, Russian and Italian representatives. Sunday afternoon, at Exposition Park, the international character of music was well exemplified in the program presented by various of these foreign-born groups.

During Music Week over sixteen hundred different programs were given to audiences ranging from fifty to over ten thousand people at each. As a permanent result of Music Week a Civic Music and Art Association has been organized with Ben F. Pearson, as President and with the purpose to promote better citizenship through the closer amalgamation of the various community groups through music and to create a permanent for the erection of a Temple of Music and Art and Municipal Auditorium in Los Angeles.

### GRAVEURE IN SAN FRANCISCO

Louis Graveure, fresh from recital triumphs in Berlin and other European cities, and following an unbroken transcontinental trip here, arrived in San Francisco, ready and eager to begin the operation of his vocal classes which have created an interest throughout the country. Final arrangements for the holding of the classes will be made this week, and on July 16, the five weeks' sessions of "Master" classes that will focus on San Francisco the attention of the entire musical world will begin. Already Manager Oppenheimer, who has attended to the details of these sessions is able to assure Graveure that both the "Master" and "Auditor" lists will be filled to their limit, and that the master will have every moment of his time occupied with coaching privately when the class is not in session.

The Graveure "Master" and "Auditor" Classes will run concurrently. Master pupils will receive their instruction in class form, and will be called upon for their pro-rata of individual coaching during the sessions. Lectures, breath control, technique, diction, placement of voice, and every detail of advanced study will be thoroughly dwelt upon in these interesting sessions. Auditor pupils attend all periods, listening and absorbing the work of the Master.

It is planned to hold sessions four times a week, Monday, Tuesday, Thursday and Friday mornings from nine to one, making a total of eighty hours of study during the five weeks. There are still one or two open places in the "Master" division, and openings in the Auditor Class. Applications for these should be sent to Selby C. Oppenheimer, manager, in the Foxcroft Building, San Francisco.

### ALCAZAR THEATRE

Determined to give San Francisco only the best comedies during the summer months, Thomas Wilkes has provided another amusing offering in the Alcazar Theatre, beginning with the matinee, June 24, 1923. It is Her Temporary Husband, a farce with a distinct plot and it should prove a popular attraction at the O'Farrell Street Theatre.

Charles Ruggles, the infatigable juvenile fun maker, will again have the star role.

Her Temporary Husband tells of a charming young woman who applies at a sanatorium for a husband, guaranteed to live not more than three months. She desires a conveniently short first marriage in order that she may obey the mandate in her father's will and later wed the man of her own choice, whose suit the parent had frowned upon. The scenes are apparently successful, but comic situations of the most ludicrous nature arise, resulting in three acts, said to contain continuous laughter. There are a number of fetching costumes, including the latest hating suit creations, to be worn by the principals.

In the cast will be Thomas Chatterton, Cliff Thompson, Nettie Sunderland, Mary Duncan, Norman Fensler, Fanchon Everhart, and Anny McNulty. This week The French Doll is giving Ruggles and Miss Bryant an equal opportunity to show their talents in a French farce. This play adapted from the original Parisian success, has been well patronized at the Alcazar.



### San Joaquin Valley Musical Review

Edited by LILIAN TURNEY HAYS  
1753 Van Ness Avenue, Fresno, Calif.  
Telephone Fresno 7499

Fresno, June 18.

The musical season is drawing to a close in the San Joaquin Valley. The year has been especially rich in musical life and we have every reason to suppose next year will bring us even more opportunities not only to hear our local musicians but to enjoy prominent artists from outside our own community. For twenty-four years the Fresno Musical Club has been giving music lovers of this vicinity the opportunity to hear music of the highest type from well-known artists. During this past season the series included D'Alvarez, Maier and Pattison, the Irish Band, May Peterson, Florence Easton, Cortot and Thibaud and Edward Johnson. Tickets are sold in the spring for the next season's concerts to the general public. The study section of the club is open only to students who have submitted a program from which a committee of five choose numbers to be played or sung at the annual examination of applicants for membership.

The annual recital given by the students of the music department of Fresno State College was heard on the evening of June 5 in the college auditorium. The program was given under direction of the following members of the faculty and student assistants:

A. G. Wahlberg, director; Elizabeth E. Peterson, director, piano; Will Hays, director, orchestra; Harriett McNeill, student director; Ireta Loverne Rudy, student director; Doris Higgins, accompanist; Dorothy Nelson, accompanist.

The program was: Fete de Seville (Tavan-Marchette), Ole South (J. S. Zamecnik), College Orchestra; To Thee, O Country (Julius Eichberger), The Stars are Shining in Heaven (Joseph Rheinberger), College Chorus; Prelude in C minor (Bach), first piano, Ruth Taggart, second piano, Roselle Brock; Morning Mood (Peer Gynt Suite) (Grieg), first piano, Harriett McNeill, second piano, Ireta Rudy; Alla Tedesca from Third Symphony (Tchaikovsky), first piano, Vera Cartwright, Mary Louise Stanton, second piano, Ruth Smith, Capitola Konkel; March of the Dwarfs (Grieg), first piano, Ireta Rudy, second piano, Ruth Taggart; The Troic (Schubert), Marie (Franz), Lady Bird (Schumann), Members of the Intermediate Voice Class: Cavalier Rusticana (Mascagni), first piano, Ruth Smith, Mary Louise Stanton, second piano, Eunice Betha, Lodema Russell; Phantasia (Mozart-Grieg), first piano, Doris Higgins, second piano, Betty Lee Crane; Elfin Dance (Mendelssohn), first piano, Mary Sunkel, second piano, Betty Lee Crane; The Songs of the Vikings (Eaton Fanning), College Chorus; Second Arabesque (Debussy), first piano, Betty Lee Crane, Roselle Brock, second piano, Harriett McNeill, Ireta Rudy; Rondo Capriccioso (Mendelssohn), first piano, Margery Forsberg, second piano, Doris Higgins; Request (Franz), The First Primrose (Grieg), Slumber Song (Schubert), Intermediate Voice Class: Gun-Suckers' March (Australians' Victoria March) (Percy Grainger), first piano, Mary Sunkel, second piano, Ruth Taggart; Woo Thou Sweet Music (Elgar), College Chorus.

The work of the orchestra showed marked improvement over last year and in spite of lack of full instrumentation made a very good showing. The orchestra is rehearsed once a week during the college year by Mr. Hays.

The College Chorus did some splendid work. Mr. Wahlberg has succeeded in getting a unanimity of effort and a musical appreciation that is too often lacking in glee clubs. The three songs in the first group given by the intermediate voice class were delightful.

In a recent issue I described somewhat briefly the work Miss Elizabeth Peterson is doing as piano director in the conservatory. At the recital the other night her students distinguished themselves. Especially noteworthy was the work of Miss Doris Higgins and Miss Betty Lee Crane in the Mozart-Grieg Phantasia and of Miss Margery Forsberg and Miss Higgins in the Mendelssohn Rondo Capriccioso. It is somewhat difficult in ensemble numbers to pick out individual artists with a view to analyzing their work, but in the Rondo Capriccioso Miss Forsberg showed a splendid vitality of tone and a real appreciation of the music. Miss Higgins is a pianist of no mean attainments, both in her work with Miss Crane and Miss Forsberg she was a credit to the department.

Emma Mescow Fitch gave two evenings of song to close her season, one June 12 at her studio at "Friendship Place," when her junior pupils presented a program and one June 14 at the Parlor Lecture clubhouse when her advanced pupils gave a program of difficult numbers to about 400 invited guests. The program for June 12 consisted of the following: (a) Dawn (Curran), (b) Pirate Dreams (Hucius), Mrs. Doris Hick of Fowler, (c) The Stars are Brightly Shining (Fronte), (d) At Dawning (Cudman), Miss Eloise McCoy; (a) A Bowl of Roses (Foster), (b) Gray Days (Johnson), Miss Marjorie Pulsifer of Merced; (c) The Star (Rogers), (d) Rest With Thee in Heaven (Maxington Harker), Mrs. Ira Hansen; (e) Bring The Heartsease and Roses (Branscombe), (f) Bring The Heartsease and Roses (Branscombe), (g) Bring The Heartsease and Roses (Branscombe), (h) Bring The Heartsease and Roses (Branscombe), (i) A Group of Chinese Nursery Rhymes (Brainbridge Crist), Miss Mella Taylor of Del Rey (in Chinese costume). After the program a social hour was enjoyed by the guests and dainty refreshments were served.

(To be continued next week)

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### MOTION PICTURE OPERA NOT PRACTICABLE

Frate Sole, No Doubt Complicated and Exhibited With the Best of Intentions, Did Not Have the Features That Spell Success With the Musical Public

BY ALFRED METZGER

From the very first time we saw an announcement of the fact that San Francisco was about to witness the American premiere of a motion picture opera with orchestra, chorus and soloists, we immediately suspected that the announcement was not based upon artistic facts and that furthermore the enterprise could not possibly be crowned with success. First a real fine motion picture, with music specially written for it, and with chorus, soloists and orchestra participating had already been given more than once, and could in no sense of the word be termed a motion picture opera. And strange to say that picture was also of Italian origin. It was entitled *Cabiria* and was in every respect one of the finest spectacular and dramatic masterpieces of cinematic art that we have heard. The music, both vocal and instrumental, written by Mr. Breil, synchronized perfectly and was a pleasure to hear. Music of both vocal and instrumental character was also written by Mr. Breil for Griffith's *Intolerance*. So to announce that this was the first time a so-called motion picture opera was presented was indeed stretching the truth to an unusual degree.

Much credit is due to Alexander Saslavsky, the chorus and the soloists. They acquitted themselves of an almost insurmountable task with unusual skill and ability. Given but few rehearsals, and being compelled to furnish a musical setting for a production entirely foreign to their experience, was indeed a difficult problem. That it was solved as satisfactory as was the case must be accepted as an artistic victory for those who participated. Mr. Saslavsky had an almost impossible task to perform, and he performed it with credit.

The picture was old fashioned and lacked the essentials of high class photo play technique. As a religious tableau depicting the life of a saint and suitable for church presentation this picture could not have been a success. But cast upon the screen in the Civic Auditorium, which edifice is under no circumstances suited for motion picture exhibitions, the picture defeats its own purpose. No advantage has been taken of scenic picturesqueness, no regard was had to the employment of multitudes, no judgment was displayed in the proper application of lighting effects and most of the time it was impossible to watch the mimicry of the performers. The story of the life of St. Francis and Santa Clara is simply told in almost Biblical brevity, but in a detached manner that lacks all continuity and that was absolutely devoid of any coherent story and action. So this exhibition could not be called a photoplay in the true sense of the word.

It was a motion picture pure and simple. But if it was no photoplay it could not possibly have been an opera. For opera requires dramatic action, continuity of plot and gradual unravelling of a consecutive story. *Frate Sole* is a series of incidents that have no dramatic connection with one another. Consequently the music did not synchronize. Then there was a musical climax, there was no action to support it. When there was a dramatic climax there was no music to emphasize it. There were only a small number of choruses. We only heard one distinct and sufficiently extensive solo and that was sung in excellent voice by Mrs. E. E. Bruner in the beginning of the "opera." It was the outstanding vocal number of the performance. The other solos were hardly noticeable as they were interwoven with choral ensemble effects. The music itself is excellent and well worth hearing. It is the result of deep application and the product of a really artistic mind of truly exceptional proportions. It is most difficult to perform, and for this reason we again compliment Mr. Saslavsky for the successful presentation of a musical task which seemed unobtainable.

Those concerned in the presentation of *Frate Sole* were: Director, Alexander Saslavsky; Director of Voices, Henry L. Perry; Assistant to Vocal Director, Mertuana Towler; Principals—Sopranos: Flora Howell Bruner, Millicent Raven, Elsa Behlow Trautner; Contraltos: Blanche Hamilton Fox, Alice Justine, Elizabeth Price; Tenors: Arthur Messner, Lyman H. North, Hugh L. Williams; Basses: Henry L. Perry, Robert F. Williams, P. H. Ward; Chorus—Sopranos: Agnes Burrell, Annie Beaton Clary, Lulu Bothin Craig, Flora Lillyard Gearhart, Edna Leopold, Kathryn McCormick, Elsie E. Miller, Geraldine Parsons, Miriam Saunders; Contraltos: Adeline E. Bircner, Jeanette Clary, Alyce Doughty, Irene Hagerman, Celeste Saslavsky, Lea Shary, Estelle duVivier; Tenors: Charles F. Perry, Leo Cashin, Henry Coleman, E. A. Holton, Henry Metcalf, Austin Mosher; Basses: Herman Cleveland, George Combs, A. C. Longfield, H. C. McCormick, Curtis H. Metcalf, Andrew Robertson, Harold M. Teel.

THE MUSICAL BLUE BOOK OF CALIFORNIA, which will be published by the Musical Review Co. early next season, will be an authoritative compilation of those who contribute toward the musical life of California. Not to be represented in this *Musical Blue Book* will be synonymous to being absent from a huge assemblage of musical people who count in California.



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### QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Does "rit." stand for *ritardando* or *ritenuito*?—S. J. "Rit." is an ambiguous abbreviation and may stand for either *ritardando* or *ritenuito*. There is no agreement among authorities concerning it and no traditional usage which would settle the matter. Its proper meaning must be judged from the context and accessories. It must be judged from its use and employ the *A careful composer* would avoid its use and employ the abbreviations "*ritard*" for *ritardando* and "*riten*" for *ritenuito*, unless the context made its meaning clear; for example, if *ritardando* is desired in two or more places which are obviously similar, "*ritard*" may be used the first time and "*riten*" thereafter.

2. What is an *accephalous* rhythm?—T. C. *Accephalous* means headless. An *accephalous* rhythm therefore is one which lacks the initial or principal accent from the occurrence of either a rest or a tie in its place.

3. Did Musorgsky write any operas besides "Boris Godunoff"?—U. L.

The following: *Han d'Islande* (youthful, unimportant); *Oedipus* (lost except a chorus); *Salammbo* (unfinished, best numbers used later in other works); *The Marriage Broker* (a musical comedy); *The Fair of Sorotchinsk* (fragmentary); *Khovanschina* (now being prepared for production in Paris).

4. What is meant by the *Creyghton Seventh*?—H. C. A seventh chord on the subdominant following an ordinary dominant seventh. Named after Robert Creighton D. D., an English composer of the seventeenth century, who first used this progression in his anthem, *Will Arise*.

5. Which instrument is called the clown of the orchestra?—B. N. The bassoon.

Edwin Holton, one of the young tenors who recently has attracted the attention of serious music lovers, and who on every occasion of his public appearance receives genuine applause and proves himself worthy of recognition, was soloist of the McNell Club of Sacramento at their regular concert given on Tuesday evening, May 29, under the able direction of Percy A. R. Dow. Mr. Holton's success may easily be gathered from the following comment which appeared in the *Sacramento Bee* of May 30: "Edwin Holton is a singer of exceptional talents. His voice is warm and sympathetic, and more than hints of baritone. It was most delightful to hear Handel's *O' Sleep*, Why Dost Thou Leave Me? The beauty and artistic worth of this number still leaves the writer wondering how he could have followed it with anything so tawdry as *Thank God for a Garden*. However, he was forgiven after he had sung Purcell's *Pavane*, and shown that he could *canto* tears with *Oh! My Love*, and that he put into Geoffrey O'Hara's *Let's Batease*.



## TEACHERS' CONVENTION

(Continued from page 1, column 1)

pledging the assistance of the San Francisco musicians and enlightening the local group on many points under discussion. Mr. Griffin congratulated San Jose on the possession of the A. Cappella choir, stating that no other city in California was so fortunate. He compared the work of the choir with the Sistine choir of Rome, the Frauen Kirche choir of Germany and the great choirs of England, stating that the local group did not suffer in comparison with any of these.

The convention is to open with a banquet the evening of July 4 at the Hotel Vendome. While intended primarily for the delegates this banquet is open to the public interested in music and reservations may be made at any time. Speeches and stunts by the various branches will enliven the evening. The program and discussions during the day will be held at the College of Pacific, the use of the building being donated by that institution. Evening concerts will be given at the auditorium of the State Teachers' college, whose administration has kindly granted the use of the hall. Friday afternoon the delegates will be taken on a trip through the valley and will listen to a complimentary recital in the Stanford chapel by Warren D. Allen, organist of the university. Business sessions will occupy the attention of the delegates all day Saturday at the Hotel Vendome.

## BETTER MUSIC AT WARFIELD

Harry C. Arthur, Jr., general manager of West Coast Theatres, Inc., and A. M. Bowles, manager of the Northern Division in which are included the Warfield, Tivoli and other theatres of the Turner and Deuker circuit, operated by the West Coast Theatres interests, have reason to feel greatly encouraged by the unquestionable success and the cordial reception tendered their new policy of giving better music by an enlarged orchestra of forty men under the direction of George Lipschultz. The first composition selected for interpretation by this enlarged body of picked musicians was Tchaikowsky's famous 1812 Overture. No doubt this work has been selected with an idea to give the public the best and most effective music among classic music literature.

But it is wise to begin from the end? That is to say to harden the mind of the general theatre-going public with the heaviest music to be found? We think conductors like Mr. Lipschultz would do better for themselves and their public if they would select music of a more melodious and more comprehensive category—that is to say to cater to the masses. There are so many compositions like grand opera selections, waltzes, marches and the lighter order of suites, which everyone would enjoy, layman and musician alike. They would not require many rehearsals, would not tax the executive ability of the musician, and would really prove a delight. Works like this 1812 Overture, or any kind of symphony, or Wagner compositions, should only be given after thorough rehearsals, and with orchestras from sixty to eighty. There is so much fine music composed suitable for orchestras of forty that it is not at all necessary to play music which is too heavy for the average theatre-goer. Some conductors have the wrong idea about thinking that the public wants to be educated. That isn't so. The public wants to be ENTERTAINED, that's all.

We wish to compliment Mr. Lipschultz upon the results he attained from his fine aggregation of musicians who played this difficult work with remarkable facility. If one considers the handicaps under which they worked. They can not have had more than one or two good rehearsals and the fact that they interpreted the work with the smoothness and ensemble effects which characterized their interpretation reflected great credit upon them as well as upon their director. It is, indeed, gratifying to note that we have here excellent musicians who are given the opportunity to present the best of music in the best possible manner.

Another excellent program has been prepared by the Loew-Warfield Orchestra for next week and those enjoying fine music and excellent music will make no mistake to attend the performances at this theatre. We also noted with a great deal of pleasure that the musical settings to the feature picture are splendidly arranged and fit the action excellently.

This, too, is due to Mr. Lipschultz's fine taste and artistry.

Another delightful feature of the musical program last week was Mr. Lipschultz's violin solo—Hymn to the Sun (Rimsky-Korsakov). It was played with fine, flexible tone, elegant shading and very effective cantabile style.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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## NATIONAL MUSIC WEEK TO BE LAUNCHED WHY NOT A PACIFIC COAST ASSOCIATION?

Leading Men and Women in Music and Business Combine to Make Music Week a National as Well as Local Enterprise—First Country-wide Musical Observance Scheduled for 1924—Hundreds of Cities Will Participate—Response to Inquiries Most Enthusiastic

(Special Correspondence to Musical Review)

Since the Interests of the Music Teachers Residing on the Pacific Coast Are Fairly Well Interwoven, The Pacific Coast Musical Review Thinks It Is Timely to Suggest a Movement Intended to Combine the California, Oregon, Nevada and Washington Associations

BY ALFRED METZGER

Under the auspices of a distinguished committee representing civic and educational as well as musical interests, plans are now under way for the observance of the first Music Week on a national scale, in the spring of 1924. The projective event is an outgrowth of the local Music Weeks which have been held for nearly 150 cities to date and which everywhere proving a most effective means of spreading the influence of music more widely among the people. New York has already had four annual observances of this kind, each eliciting progressively increased co-operation among musical and non-musical forces and impressing more deeply upon the public the fundamental truths of the importance of music to the individual and to the community. Washington, D. C., has just held its third annual Music Week, with active co-operation, as in the two years preceding, by President Harding and many government officials. In Los Angeles, San Francisco, Denver and Dallas, which have all celebrated two or three annual Music Weeks, so far, there were 1000 or more events in the seven days' program, each in its own way extending the influence of music, and all serving together to give music permanently a more important part in the city's life.

As the movement grew, constantly developing new features and securing more widespread support, the time seemed ripe to establish the Music Week idea on a national basis. The initiative in the matter was taken up by C. M. Tremaine, director of the National Bureau for the Advancement of Music, who was secretary of the committee in the pioneer Music Week in New York, February, 1920. He was also active in the later observances in that city, until this year's event, which was under the direction of Miss Isabel Lowden. Mr. Tremaine has been in close touch with all the local Music Weeks, the National Bureau acting as a clearing-house of information and suggestions for them. It was his hope on the beginning that there might ultimately be a National Music Week—"a veritable music wave sweeping over the country and bringing the melody and harmony of music into the lives of millions who still think it is something for the 'other fellow,' and who do not realize that it has a definite place in the daily life of everyone." Such a concentration of public attention upon music, he believed, would be of benefit to all professionally or otherwise interested in music. Music Week must be an evolution, however, in order that it might be more than merely a name. The aim, therefore, was to have the plan work out successfully in individual cities without an attempt at anything broader until a sufficient number of well-organized local observances had paved the way and provided a necessary foundation. That number is now being reached, and in addition such interest aroused in other cities which will not actually put into execution their Music Week plans until next spring.

The first public mention of a proposed National Music Week appeared in *Pedagogical Music*, published in February, 1917, when an item was published in connection with the work of the National Bureau for the Advancement of Music. To make sure that the time had fully arrived to prepare for the National

Music Week Mr. Tremaine sent out to all the cities which had had local observances a questionnaire asking their opinion of the idea of the synchronized event, and the season preferred if it should take place. The answer was practically unanimous approval, with May designated as the favorite month, April being second.

The task of organizing the committee was then immediately begun. The diffi-

culty of the principal causes that were responsible for the foundation of the Pacific Coast Musical Review was the desire of the writer to weld the musical elements of the Pacific Coast closer together. The Music Teachers' Association of California at the time the writer took a hold of this paper in 1901 was purely a San Francisco institution of quite provincial dimensions including in its membership only about

After the Pacific Coast Musical Review had successfully assisted in creating a really Statewide music teachers' association, it began its efforts to help the California Federation of Music Clubs in becoming a real California organization by assisting in adding seventeen music clubs from Northern California to what up to that time was really a Southern California Federation only. We have always urged and still urge the engagements of experienced resident artists from Southern California in the North and from Northern California in the South. We have for years exploited the proposition that the remarkable and admirable achievements of the musicians of Southern California ought to be known and recognized in the North and vice versa. Indeed we have devoted twenty-two years of our life to cementing and moulding the musical endeavors of the entire State of California.

We have done this because this paper is what its name implies—a Pacific Coast music journal—and its interest is not centered in one community, but in the entire Pacific West. Having now made a fine start in unifying the musical elements of California, we want to start a movement to weld together the musical elements of the entire Pacific Coast. And just as we began our California unification movement with the Music Teachers' Association we want to begin our Pacific Coast unification with the music teachers. Therefore, we would suggest that one of our friends at the convention in San Jose next week—preferably our staunch friend and loyal standby, Frank Carroll Giffen—to begin the formation, (or at least the first steps toward such formation), of a PACIFIC COAST MUSIC TEACHERS' ASSOCIATION including for the present the States of California, Oregon, Nevada and Washington. The associations of such a vast territory could not, of course, hold annual convention; but there should be no difficulty to hold at first tri-annual and finally bi-annual conventions. This paper, being really and truly a PACIFIC COAST medium, will contribute its space, its influence and the editor's experience in organization toward the end of bringing this movement to a successful conclusion.

The writer had the honor to be one of the speakers at the first convention of the Music Teachers' Association of California. Those who were present will remember that we said at that time that this California organization was only the beginning of a Coastwide move, and that we would not rest until all the music teachers on the Pacific Coast were united into one great Music Teachers' Association. The reason why so many leading teachers refuse to become members of the association is mainly owing to the fact that nothing greater than purely local problems seem to interest the association. It is true injurious legislation has been prevented from being foisted upon the profession and unjust taxation has been taken off the shoulders of the teachers, but something really big—something that would attract national attention—has not yet been considered. And just at present when the problem of a National Conservatory of Music is likely to confront

(Continued on page 5, column 1)



OLGA STEEB

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culity of making selection among the great number of individuals who were interested, and who might properly be included, was solved by adopting the policy of inviting only presidents of prominent national organizations. The additional advantage was that in this way the aid of the important bodies they represent could be obtained as perhaps by no other means. Many of the dis-

fifty or so music teachers of which but a few were prominently identified with the educational life of the city. It was upon the constant urging of this paper to expand its influence and membership and upon our refusal to regard the organization as a representative body that the first convention took place at Century Club Hall when a delegation from Los Angeles gave the association its first Statewide atmosphere.

(Continued on page 15, column 1)

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See Page 11 of this Issue

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### TWENTY-SECOND YEAR

## TRULY, A GREAT OPPORTUNITY

There is presented in San Francisco at present an opportunity to young students of operatic art as well as vocal science that is as rare as it is absolutely fundamental in its far-reaching effect. We attended one of the rehearsals for the grand opera season to be given under the auspices of the San Francisco Opera Association for 1923 at the Civic Auditorium next September, under the artistic direction of Gaetano Merola. To say that we were astounded at the number of those attending and delighted over the splendid material contained in this vast number of people is expressing our sentiment very mildly. And when we followed the careful, clear, intelligent and effective training to which these people are subjected by Mr. Merola, it is a marvel to us that any vocal student or artist really can summon up enough indifference to stay away.

Anyone who does not eagerly take advantage of this opportunity to obtain a fundamental knowledge of ensemble singing and a correct idea of the vocal scores of some of the most important works of operatic literature either does not KNOW what he or she is missing, or reveals an indifference toward music study that is a very bad sign of his or her intellectual equipment. The way in which Mr. Merola drills into apparently barren musical minds the value of intonation, phrasing, poetic and dramatic instinct, sense of musical proportions and a grasp of the meaning of the composition was surely a revelation to us. A musician who puts his whole heart and soul into his work, who exhibits such vast knowledge of operatic purpose, and of the various languages that have been used in operatic expression, is surely a master of his craft, and lucky indeed is that vocalist who knows enough to realize the wonderful chance that is put in his way right at home to study and grasp without expense a knowledge and gain an experience that is worth thousands of dollars and years of unnecessary futile hunting during which precious time and treasure is wasted.

Attending these rehearsals under the virile and authoritative direction of Mr. Merola (and the preparatory training of Miss Rena Lazelle) is an education in itself. It makes going to Europe to study unnecessary. It brings operatic training to your very doorsteps. And we want to get something off our chest right now. Don't you believe for a moment that you will ever mount to a hill of beans as an operatic artist UNLESS YOU HAVE UNDERGONE JUST SUCH TRAINING AS MR. MEROLA IS

GIVING THAT CHORUS. Too many students are wrongly influenced by teachers who tell them that singing in a chorus is undignified and unnecessary. Singing in a chorus and playing in an orchestra is SO NECESSARY THAT WITHOUT IT YOU SIMPLY CAN NOT GET TO THE BOTTOM OF MUSIC. You can never be a genuine operatic artist, nor concert artist, nor instrumentalist, nor conductor if you have not received your training in music through the mill of ensemble experience. Paste that in your hat and look at it now and then! An artist who has not studied music FROM THE GROUND UP is lacking the solid basis upon which a career is erected.

The public of America would be far more appreciative of music as an art if there were less conceit and self-assurance among those who act as messengers of the muses. And such conceit is the result of a wrong state of mind which does not appreciate the meaning of the word SERVICE. Members of clubs, music teachers' associations and other musical institutions too frequently want to know WHAT DO I GET OUT OF IT, instead of asking WHAT CAN I PUT INTO IT. Every one of us who wishes to make this nation more musical all the time must be ready to SERVE THE CAUSE OF MUSIC. You can not get anything worth while out of any musical movement UNLESS YOU HAVE FIRST PUT SOMETHING WORTH WHILE INTO IT. Indeed, any of us who want to get benefits from something which has never had our wholehearted support and help are nothing but parasites who wish to live on the work of others. Ensemble experience is not only necessary in obtaining a worth-while musical education, but ensemble experience is equally necessary in spreading the gospel of music throughout a commonwealth so that the soil upon which we sow develops a fertility that causes the seeds of appreciation to blossom out into the most fragrant flowers of musical understanding.

## OUR DEEDS PAST AND PRESENT

You can not be thoroughly informed on musical matters, nor discuss musical subjects intelligently unless you read a music journal.

The subscription price of The Pacific Coast Musical Review is only Three Dollars a year, or a fraction over FIVE CENTS a week.

It is to the interest of EVERY MEMBER of the musical profession, EVERY ASPIRING ARTIST AND STUDENT and EVERY MANAGER AND MUSIC CLUB and every music house to contribute toward securing for The Pacific Coast Musical Review as large a circulation as possible, inasmuch as a widely circulated music journal reaching the public EVERY WEEK arouses interest in music and thus creates additional income for everyone dependent on music for his or her livelihood. BY HELPING THE PACIFIC COAST MUSICAL REVIEW YOU HELP YOURSELF.

### NOW IN ITS TWENTY-SECOND YEAR

The Pacific Coast Musical Review is now in its twenty-second year. We defy anyone to show that The Pacific Coast Musical Review has not always worked for the musical profession and public, at times without regard to its own commercial advantages. While many people who do not agree always with our policy (you can not please EVERYBODY ALL THE TIME), we have always been sincere and have never used the influence of the paper to gratify personal ambitions or wreak personal vengeance. If, therefore, you find anyone slandering the paper by exercising his or her influence against it, this opposition is not the result of anxiety for the welfare of the musical profession or public, but is solely the result of a PERSONAL GRIEVANCE or a contemplation of imaginary wrong supposedly sustained through this publication.

What the Musical Review has done for music:  
1—Prevented unjust political control of the profession (fought State license bill and suggested remedy against municipal taxation).

2—Instigated organization of State-wide music teachers' association; responsible for first State Teachers' convention.

3—Assisted in bringing Northern and Southern California musicians and musical people together.

4—Helped to arouse interest in California's Federation of Music Clubs so that more clubs from Northern California became interested to join Federation.

5—Used its influence to improve symphony concerts in San Francisco and Los Angeles.

6—Assisted in making the Hollywood Open-Air Symphony Concerts a success, under Alfred Hertz, by encouraging the association between the Hollywood management (principally Mrs. J. J. Carter) and Mr. Hertz.

7—Fighting with every ounce of energy for the continued engagement of Alfred Hertz as conductor of the San Francisco Symphony Orchestra.

8—Fighting for the recognition of resident artists of reputation on a par with visiting artists of the same ability until California Federation of Music Clubs passed resolution at recent convention in Santa Ana to urge music club to engage at least two resident artists next season.

9—Persistent and consistent encouragement of American (including, of course, California) artists and composers.

10—Encouraging aspiring young students eager to begin a public career (many now well known California artists have received their first encouragement in this paper).

11—Influenced organization of Political Musicians' Club, bringing musical profession in touch with State and municipal administrations to defend musicians against unjust legislation and to inspire legislation against charlatans.

12—Waged campaign against illegitimate and indecent music in moving picture theatres.

What The Pacific Coast Musical Review will do for music:

1—Continuation of backing of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, as long as the musical public wants to retain the noted conductor.

2—To assist in making the San Francisco Opera Association (Gaetano Merola, musical director) permanent.

3—To secure financial backing for Musicians' Building (including concert hall seating 2,500, music studios and headquarters for music clubs).

4—To secure opportunities for concert appearances for resident artists of reputation with music clubs which are not at present engaging such artists.

5—To assist in bringing the opera house plans in connection with proposed war memorial to a successful conclusion.

6—To strenuously oppose commercial or other paying enterprises seeking services of experienced artists gratuitously.

7—To continue fighting fearlessly and tenaciously for the interests of the musical profession and public in line with the campaigns already mentioned as having been waged by this paper.

## MME. KRISTOFFY HONORS PUPILS

Mme. Johanna Kristoffy, distinguished prima donna soprano, and teacher of renown, entertained a number of her pupils at the Fairmont Hotel last Tuesday evening. The affair, given in honor of one of her artist-pupils, Mrs. Hilda Staininger, who is leaving to open a studio at Long Beach, Calif., was most artistic. A splendid informal musical program was given, at the conclusion of which an elaborate supper was served.

Among those who sang were: Mrs. Ellen Canello sang Vissi d'Arte from La Tosca in full dramatic voice. Helen Clabby, one of the younger pupils did justice to Caro Nome from Rigoletto. Miss Gertrude Cremer, a glorious mezzo soprano, sang an aria from Samson and Delilah. Mrs. Miriam Friedmann's Cadman's At Dawning, and Miss Freitas' By the Waters of Minnetonka, were rendered in a charming manner. Grace Koba, dressed in her native Japanese costume, sang an aria from Mme. Butterfly.

Lolita McFarland, the lyric soprano who is rapidly forging ahead into professional work, featured with Moon of My Delight and The Nightingale Song. Miss Yager and Mrs. Miller furnished two attractive numbers. The beautiful mezzo soprano voice of Hilda Staininger clearly showed the results of her study with Madame Kristoffy, and presages a brilliant future in the musical world. Jane Sargent Sands, who possesses a rich alto voice, played all the accompaniments.

The treat of the evening was in response to the insistence of her pupils; Madame Kristoffy sang three numbers with all the dramatic fervor and musical artistry for which she is so celebrated. Among those present were: Miss Branch, Miss Clabby, Miss Cuthbertson, Miss Cremer, Mrs. Canello, Miss Friedmann, Miss Freitas, Miss Flynn, Miss Koba, Madame Kristoffy, Miss Kinslow, Mr. Koehlin, Lolita McFarland, Mrs. Miller, Miss Rainey, Miss Sanford, Jane Sargent Sands, Miss Shihnan, Mrs. Staininger, Mrs. Tushon and Miss Yaeger.



## THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music's Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from last week)

Give a savage a hollow log and something with which to beat upon it, and he will produce "music" which will interest him and his intellectual peers. On a warm, calm, sunny day, a whale will lie near the surface, idly beating the water with his tail. He is producing musical—elemental rhythmic music—which perhaps gives him pleasure.

Is it possible that the intelligent, virile, highly educated American is no higher developed aesthetically than the whale or ignorant savage? He cannot be, on the face of it, for the very music that delights the Negro or other laborer, the brotliel inmate, the dope fiend, the savage, seems to give him immense pleasure. Inevitably, the savage would be absolutely incapable of appreciating music of a higher sort, even though it were strongly melodic. This Intelligent American Citizen seeks his amusement in places where he can hear distorted "Jazz," if he owns a phonograph, ninety-five per cent of the records he buys are of the jazz variety—in short, he is a national anomaly, for history shows us that the higher a nation grows culturally, the higher the development and appreciation of its music.

If we seek an expert opinion on law, we go to a lawyer; if we wish to know something about medicine, we ask a physician; therefore it follows as a syllogism, that if we wish an expert opinion on music, we ask a competent musician.

Musicians—all sincere musicians possessing any academic standing in their profession—tell us that jazz is bad; that it is debasing in its influence; that it appeals solely to the lowest elements in our natures; that it is sensuous, immoral, conducive to lewdness, and that generally its effect on us is pathological.

On the contrary, phonograph manufacturers, publishers of popular music—an analysis of whose product is impossible musically—makers of automatic pianos and other mechanical instruments, SOME theatre owners and managers, as well as many subsidized industries of these interested parties, tell us that jazz is NOT debasing in its influence, and that its effect is entirely salutary.

Which are we to believe; the musician whose education and experience qualifies him to KNOW what he is talking about, or the thoroughly commercialized individuals and groups whose very livelihoods are dependent upon the perpetration and sale of jazz music. The people who are so "broadminded" that they agree with, and believe this latter class who are nothing but panders, are similar in type to those who would take the word of a druggist in reference to a certain worthless patent medicine, rather than that of a registered physician.

An interesting psychological experiment to determine whether or not jazz is good, if its result is to give a certain and unpleasant, would be to take two young women in the adolescent, impressionable period of life, and bring one under the influence of jazz in all its forms. Let her attend the cheaper theatres, dance halls, cafes and hotels where jazz is the piece de resistance, at regular intervals. Let her associate freely with the young men and women she finds in these places. Give her plenty of rope.

Keep the other girl entirely away from jazz and its influence. Let her musical impressions come from the symphony halls, the opera, the better class of theatres. Let her hear string quartettes, able vocal and instrumental soloists, and CLEAN music generally. Let this girl associate freely with the young men and women she finds in these places. Give her also plenty of rope—or rope.

At the end of a given period, all else being equal, the result is infallible. The girl who has heard only good, inspiring music, will be better, finer, more womanly in every possible way, while the young woman who will be cheapened, gritty, mentally backward, stumpy, decidedly loose in her viewpoint, and lucky if she has escaped a worse fate. This experiment does not have to be made specifically: one can see it being worked out daily in every city, town, and hamlet in the country.

I should like to see and personally meet any sane, educated, mature man or woman who, for any motive, artistic, commercial, or other reasons maintains that jazz is a good, clean, moral influence in the community, who would allow his or her daughter to be subjected to the jazz diet exclusively, as outlined in the foregoing hypothetical experiment.

The Great American Public will NOT attend symphony concerts, recitals or operas in a form of popular amusement, in spite of the high excellence of our organizations of this kind and their—at times—extremely low prices. For music which they label "high-brow," they have no use. Any sort of music lacking a well-defined, whistleable melody, is tagged "high-brow" by the G. A. By popular demand, the "classical" music comprises such numbers as the intermezzo from Mascagni's Cavalleria Rusticana, the Miserere from Il Trovatore, the sextette and quartette from Lucia di Lammermoor and

Rigoletto respectively, several songs from Faust, and various other similar compositions all of which, can be noted, have this well-defined, easy-to-remember melody. I do not attempt to deprecate the admitted worth of this sort of music, but the fact remains that none of it is "classical," nor is any of it definable as "great."

Thus we have the platform of the GREAT AMERICAN PUBLIC, the self-reliant citizen who pays his bills on the first of every month, who can eat, drink and eggs with his knife, sometimes, and who is the bulk and bulwark of the American Nation.

The orchestra conductor, whether at the head of a symphony orchestra or a picture orchestra, works, aside from his musical scholarship and personal magnetism, largely through the instrumentality of INSTINCTIVE IMITATION; that is, his methods are founded upon the fact that human beings have an innate tendency (in common with monkeys and apes) to copy the actions of others, often without being conscious that they are doing so. Thus, if one person yawns or coughs, a second person observing him has an instinctive tendency to do likewise. One member of a group is radiant with happiness; very soon the others catch the infection and are smiling also.

The conductor may wish to secure a result which is portentous, massive, lugubrious, perhaps threatening. So he unconsciously compresses his lips, tenses his body and grasps his baton with his clenched fist—all this aside from his slow beat, which merely indicates the tempo. The result is that the orchestra instinctively through watching him, becomes imbued with his spirit, and plays the passage in question exactly according to the ideal he is striving to achieve.

(To be continued)

## KAJETAN ATTIL TO SPEND SUMMER IN EUROPE

Distinguished Bohemian Harp Virtuoso and Solo Harpist of the San Francisco Symphony Orchestra Leaves On Three Months' Trip

Kajetan Attil, the distinguished Bohemian harp virtuoso and solo harpist of the San Francisco Symphony Orchestra left for New York last Sunday morning on his way to Europe where he will spend the summer months. Prior to his departure Mr. Attil appeared in a number of concerts including the cities of Stockton, Watsonville, San Jose, Vallejo and other interior California cities. From Vallejo Mr. Attil tells a very amusing incident. He appeared at the Pantages Theatre auditorium and the electrician told him just before he went on the stage that the last harpist who played there dropped dead on the very stage. And still Mr. Attil didn't accelerate his tempo.

Mr. and Mrs. Attil left on Sunday, May 27, for New York whence they sailed on June 9th for Europe. Prior to leaving New York Mr. Attil succeeded in disposing of his harp method, a book to which he devoted several years of his life, and which is the last word in harp study and the only printed work on harp teaching in existence at present, to Carl Fisher, and it will be published toward the close of this year. He also played for the Brunswick Talking Machine and records of his performance will no doubt appear simultaneously with the publication of his book.

After his departure Mr. Attil had reserved tickets for the opera which he planned to attend on June 17th. He then went to Leipzig, Dresden and Karlsruhe where he made an appointment to meet Alfred Hertz. His principal reason for going to Europe is to visit his mother, but he will combine this personal duty and pleasure with business, and will try to solve the harp problem for America. He will bring back with him the old and new methods of harp playing and will endeavor to establish an agency for them in this country. It seems it is difficult to secure first class harp strings at present. He will also bring back some new harp music for his large class of pupils. He will furthermore visit Hungary and Serbia. At his mother's home in Bohemia he will participate in a family reunion. He will return by way of Paris and London trying to secure harp strings and new music wherever he goes.

Mr. Attil will be due here for the opera season to be given under the auspices of the San Francisco Opera Association for 1923 under the direction of Gaetano Mercurio. Rehearsals will begin on Monday, May 28th, the first week in September which will soon be followed by rehearsals for the new symphony season. Mr. Attil's studio has been left in charge of a very capable harp expert who will be glad to receive visitors and attend to their needs in the way of harp supplies.

Among the artists who have participated in some of Mr. Attil's concerts he enjoyed specially the work of Miss Leila Graves who scored an excellent triumph in Watsonville and Stockton. Miss Graves is a very successful vocalist who studied with Mme. Rose Reida Cailleau, and whose artistic achievements are recognized in the following press comments:

Watsonville Bulletin, May 1st.—Miss Graves has a beautiful, clear, lyric soprano voice, the purity of tone of which is seldom heard, and her clear enunciation adds greatly to the pleasure of her hearers.

Stockton Daily Evening Record, May 8th.—Miss Graves' voice, a pure, clear, beautiful lyric with exquisite tonal shadings was heard to advantage in Puccini's aria from Boheme, Massenet's Elegie and aria from Madame Butterfly, (Puccini). Her introductory group comprised four brief songs by modern composers and were given with a fine interpretative intelligence.

Stockton Independent, May 8th.—Mr. Attil's assisting artist, Miss Leila Graves, soprano, gave much delight with her perfection of tone production, simplicity of delivery, nicety of phrasing and above all the lyric beauty, pure and sympathetic, of her voice.

## TEACHERS TO CO-OPERATE WITH STUDENTS

Public School Music Committee of the California Music Teachers' Association to Present Interesting Report at San Jose Convention

BY ELSIE L. CARLSON

(Secretary Music Teachers' Association of California)

Los Angeles, Cal., May 28, 1923.

One of the most interesting events of the approaching State Music Teachers' Association Convention, to be held at San Jose on July 4th, 5th, 6th, and 7th, will be the presentation of the report of the Public School Music Committee, by Miss C. Adelaide Trowbridge, the chairman.

This committee was formed by Mrs. Norton Jamison, then president of the California Music Teachers' Association, as a result of the inspiration brought to the San Diego Convention in 1920, by Mrs. Agnes Ray, who had been sent by the State Board of Education to give an address at this meeting. The committee has been active ever since that time, and has accomplished many things of importance to the musical fraternity. Too much recognition cannot be given to Miss Trowbridge and Miss Florence Wenzel, and their co-workers, for their unselfish and untiring devotion, in their efforts to help bring about closer co-operation and greater understanding between the private and the public school music teacher, for the general advantage of music students.

One of the results of their endeavors will be presented in the form of an outlined piano course for school credits in music. The foreword is as follows: "This outline is intended for the use of either school or private instruction.

Its place of definitely planned lessons, a minimum requirement of a minimum course is designated. Careful attention has been given to the necessity for giving the thorough training which will assure and maintain for music its rightful place among other educational subjects.

This course cannot be listed by the State Board of Education, because it is not submitted by a commercial organization working for profit, but Mr. A. C. Olney, Commissioner of Secondary Schools, to whom it was submitted, has made most valuable suggestions for bringing it to the attention of those whom it is designed to serve. The State law required that only texts may be listed and, since this outline does not confine itself to any one set of books or publications, and makes use, as far as possible, of whatever good material may be available, it does not come under this classification. It has been the aim of the committee to get some kind of common ground upon which private teachers and public school music teachers may come together, and something which will not compel them to buy an expensive, cut and dried course.

All of the commercial courses on the market have been good material, but are so expensive as to work real hardship on many students and, since they were not designed to meet the requirements of large public school music classes, they naturally are not suited to the needs of such. The teacher who requires the best of these particular courses will always have the privilege of purchasing and using them; but nothing so confines the acquirement of knowledge to any one exclusive channel, particularly an expensive one, as possibly be of lasting service to the great mass of music students. The arguments that one does not need to use all of the material in them and that they may always be supplemented by such other students and pieces as the teacher cares to add, only emphasize the fact that no one course can meet the needs of all classes of teachers and students.

The outline, as prepared by the committee, gives suggestions for a comprehensive piano course, covering the regulation four-year High school period, and contains in addition lists of supplementary literature and teaching material which still prove to be invaluable to many members of the music teaching profession.

Music Teachers' Association of California.

By ELSIE L. CARLSON, Secretary.

## GOETHE'S FAUST FILMED TO MUSIC

Charles Wakefield Cadman, eminent American opera and song composer, is composing a musical script for Goethe's Faust (not Gounod's opera story), simultaneously with the construction of the film and by Ferdinand Earle, the artist-director who will produce it. Earle thus rests faith in American talent for the difficult task of resurrecting the ancient Gregorian Chant music, which he considers the fitting atmospheric vehicle to accompany his screen version of the medieval philosophical drama. "Cadman's numbers are being written into script and the film will be directed with the structural requirements of the music in view," declares Earle.

However, a distinctive experiment is to be tried whereby the tyranny of the 8 and 16 rhythmic measure will be more or less avoided. A new type of musical composition more closely fitted to the requirements of the varying tempo of screen drama will be created.

"Prose music" is Ferdinand Earle's name for the new type of composition. He explains: "This new music will have the relation of prose to metrical, rhymed poetry. There is wider freedom and tonal plasticity and a more poignant response to sudden emotional vicissitudes and modulations."

To prove his contention that the screen is to be the greatest medium of artistic and dramatic expression, Ferdinand Earle is constructing his entire script according to the laws of a sonata or symphony thereby obtaining undreamed-of unity.



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## WHY NOT A PACIFIC COAST ASSOCIATION

(Continued from page 1, column 4)

At any moment a UNITED PACIFIC COAST MUSIC TEACHERS' ASSOCIATION OF TEN THOUSAND MEMBERS would surely make its influence felt in Washington.

Some of our good friends in Los Angeles have been informing us that some of their colleagues fail to give us their support, because this paper is published in San Francisco and hence is regarded a San Francisco paper. While we naturally have a soft spot in our heart for the city where we have resided for more than twenty-five years, our choice has not been because of this fondness for the city. We wanted to own a Pacific Coast publication. In order to do this in reality it was necessary to have the paper LOCATED GEOGRAPHICALLY at a point easily accessible FROM ALL PARTS OF THE COAST. We must reach Portland and Seattle almost as quickly as Los Angeles, and THERE IS NO OTHER CITY OF METROPOLITAN SIZE ANYWHERE ON THE PACIFIC COAST from which we could reach the other great cities in equally quick time. If this paper were published in Los Angeles (and as a matter of fact we did publish it there for seven months in 1906) it would require THREE days to reach Portland and Seattle (second-class matter getting very slow service at present). From San Francisco we reach Portland and Seattle in THIRTY-SIX HOURS. By mailing this paper on Friday noon, as we intend to do next season, we can reach Los Angeles on Saturdays and Portland and Seattle on Mondays. In this way, the entire Pacific Coast will get its musical news not later than on Monday of every week. We shall presently open an office in Reno, Nevada, and include that State also in our service.

We want to place the service of this publication at the disposal of the Music Teachers' Association of California without asking for any reciprocal favor except a unified support of our campaign. If the Music Teachers' Association of California promises to help us bring this movement to a successful conclusion we guarantee that not later than during the year 1925, and if possible next year, we shall have the FIRST CONVENTION OF THE MUSIC TEACHERS' ASSOCIATION OF THE PACIFIC COAST, and if the California Music Teachers' Association does not have the courage and the backbone

to start such a movement with us we shall approach the Music Teachers' Associations of Oregon and Washington to help us combine the interests of all the teachers residing on the Pacific Coast. So here's success to the annual convention of the California Music Teachers' Association in San Jose next Wednesday, Thursday and Friday.

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Notice has been received recently from the Central Office of the International Society for Contemporary Music that the program of the Fifth Concert of the Chamber Music Festival at Salzburg in August is to be amended as follows: (V) Arthur Honegger—Sonata pour Alto et Piano; G. Francesco Malipiero—Due Sonetti del Berni; Karol Szymanowski—Zwei Hefis-Lieder; Trautiger Fruhlings Tanz; Alois Haba—Zweites Streichquartett (in Viertelnoten); Manuel de Falla—Deux Melodias avec Piano; Paul A. Fisk—Zwei geistliches Gesänge; Nun wohne du, Ich habe Dir mein Herz emp por; Ferruccio Busoni—Fantasia Contrapuntistica per due pianoforti.

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# SAN JOSE READY TO RECEIVE MUSIC TEACHERS

Interesting Programs and Discussions Form Features of Convention—Brilliant Banquet at Hotel Vendome to Open Festivities—Prominent Artists to Appear—Leading Pedagogues to Give Interesting Information—Earl Z. Meeker to Preside

BY ELITA HUGGINS

The San Jose correspondent of the Pacific Coast Musical Review desires to correct a statement made in the last issue regarding the lack of co-operation in publicity for the Music Teachers' State Convention. While some members of the committee refused to co-operate it must be stated in all fairness to Mr. Charles M. Dennis, president of the local branch, that he was at all times willing to assist. His attitude was always one of co-operation and helpfulness, and it is a matter of deep regret that his name should have been erroneously mentioned as one lacking in co-operative spirit. Since the opening of the San Jose department no musician in the city has shown a more helpful attitude than Mr. Dennis. The local correspondent trusts that this statement will rectify any wrong impression that may have been created regarding Mr. Dennis' attitude on publicity, through the article in last issue.

With the completion of the official program the many musical treats which are in store for those who attend the meetings of the State convention of Music Teachers to be held here July 4, 5, 6, and 7 are being made public. With almost no members to choose from, including the outstanding performers and teachers of the State, a great deal in musical excellence can be expected. Among the outstanding musicians is found Mary Carr Moore of the San Francisco branch, the only American woman who has written, scored and directed a grand opera. Mrs. Moore is a prolific composer with many songs and piano pieces before the public whose American historical operas, Narcissa, has brought the composer much fame and recognition. She will appear Friday evening at the State Teachers' College on a California composers' program.

Albert Tufts, the well-known American concert organist, is another big attraction. Mr. Tufts is organist at the Second Church of Christ Scientist, in Los Angeles, and an active member of the National Organists' Association and sub-dean of the Southern California chapter of the American Guild of Organists. He has a tremendous repertoire and will present an interesting program Thursday afternoon at the College of the Pacific auditorium where the daily sessions will be held.

A pianist of exceptional merit is Raymond McPeeters who is entirely a California musical product. He will present an interesting program on Thursday.

Bertha Vaughn, lyric soprano, will be heard Friday evening. Mrs. Vaughn has been established for years in Los Angeles as a fine artist and teacher of the finest quality. These are just a few of the outstanding store for those attending the convention, which will open with a reception at Hotel Vendome Wednesday evening, July 4th, at 6 o'clock. The banquet is scheduled for 7 o'clock in the Grey Room of the hotel to which not only members of the association can attend but music lovers generally. Reservations must be made with Homer DeWitt Pugh, chairman of the convention committee.

Thursday morning and afternoon several musical programs and round tables will be given at the College of the Pacific. In the evening a big concert will be given at the State Teachers' College, Morris Daley Auditorium. Friday morning will be occupied with more interesting programs and round tables at the College of the Pacific, while the afternoon will be spent in automobile drives through the valley, ending at Memorial Church, Stanford University, where Warren D. Allen will give a complimentary organ recital to the delegates. The program is given elsewhere in these columns. Friday evening a "California composers' program" will be given at the State Teachers' College. Saturday treats in taken up with important business meetings at Hotel Vendome, the convention coming to a close in the late afternoon.

Miss Maud Caldwell presented a number of her advanced pupils in a piano recital Friday evening, June 15, assisted by Mrs. Fred A. Parton, soprano, at Sherman, Clay & Co's recital hall. An outstanding feature was the second song of Mrs. Parton's, the music of which was written by Catherine Scorsur, one of the students, who presided at the piano. It was an artistic recital in every sense of the word. Following is the program in full: (a) Arabesque (Debussy), (b) Hungarian Dance (Brahms), Jerome Lanigan; (c) Nocturne (Schubert), (d) Scherzo (Mendelssohn), Ruth Darling; (e) Irish Tune from County Derry (Grainger), (f) Prelude from Holberry Suite (Grieg), (g) Rigaudon (Grieg), Catherine Scorsur; (a) Song Without Words (Mendelssohn), (b) Trois Ecossaises (Chopin), (c) Waltz, Op. 42 (Chopin), Ninya Thomas; Vocal (a) A Picture (Pearl C. Curran), (b) A Sicilian Summer (music written by Catherine Scorsur), Mrs. Parton, Catherine Scorsur at the piano; Caprice Espagnole (Moscowski), Gordon Sutherland; (a) Prelude in G Minor (Rachmaninow), (b) Polichinelle (Rachmaninow), Jerome Lanigan; Two piano duo, Concerto in A Minor (Grieg), first piano, Alyse Williams, second piano, Ruth Burlingame.

Mrs. Lester Cowger, soprano and artist pupil of William Edward Johnson, has been very active the past week, having given programs on three occasions. Assisting Mrs. Cowger was Mrs. Percy Pogson, accompanist, whose name on a program always gives pleasure, her playing being of such superior quality. Mrs. Pogson, who will perhaps be better remembered as Miss Ida Sedgwick, has been making her home in Melbourne, Australia, for the past thirteen years, where she takes an important part in all musical activities. Tuesday evening, June 19, at a reception given for the Past Matrons and Past Patrons of Santa Clara county by the O. E. S. Chapter No. 31, Mrs. Cowger sang "Tally Ho (Leoni); The Toy Balloon (Fox); Villanelle (Del'Acqua), for recall singing Daddy's Sweetheart (Liza Lehman).

At the League of Women Voters' luncheon at the St. James Hotel, Monday, June 25, Mrs. Cowger sang "Tally Ho (Leoni); If I Can Live (Stephensen); The Cuckoo Clock (Grant Schaefer). In the evening at the Business Women's Club at the Y. W. C. A., Mrs. Cowger pleased a large audience with The Toy Balloon (Fox); Mother Dear (Mama Zucca); Joy of the Morning (Harriet Ware), singing for recall O'Hara's I Love a Little Cottage.

The first Pacific Coast Organists' convention given under the auspices of the California Chapters of the American Guild of Organists is being held in Los Angeles this week, June 26, 27 and 28. Warren D. Allen, organist of Memorial Church, Stanford University, and Allan Bacon, organist of the College of the Pacific, will be heard in recital. Mr. Allen will be heard at the Board Auditorium, Tuesday afternoon, June 26, in the following interesting program: Trumpet Tune and Air (Henry Purcell (1658-1695); Minuet in C Major (from Jupiter Symphony) (Mozart); Sketch, in F Minor (Schumann); Litany (Schubert); Fantasia in D Flat, Op. 101 (Saint Saens); Suite in D Major (Wallace A. Sabin); Toccata in B minor (Augustin Barle); Sketch of the Steppes (Borodin-Alten); Dawn (Cyril Jenkins); Scherzo, from Symphonie in G Minor (Edward Shippin Barnes); Chanson, from Seven Sketches (Edward Shippin Barnes); Finale, from Suite in D (Edward Shippin Barnes).

Mr. Bacon will be heard in recital Wednesday afternoon, June 27, at First Presbyterian Church, when the following program will be given: Concert Overture in B Minor (James H. Rogers); Choral (Joseph Jongen); Rejoice, Ye Pure in Heart (Leo Sowerby); Scherzo from Second Organ Symphony (Louis Vierne); Elegy, To An American Soldier (Van Dusen Thompson); Rhapsody in E flat (Herbert Howells); Elegy, in E flat (Samuel Rousseau); Intermezzo (from Symphony, Storm King), (Clarence Dickinson); in Springtime (Ralph Kilder); Toccata (Eugene Gigout).

Mrs. LeRoy V. Brant, singing teacher at the Institute of Music of San Jose, will present three of her pupils in recital at the Institute parlors the evening of Monday, July 2. The singers will be the Misses Bisell, soprano, Leah Harris, mezzo-soprano, and Alice Hitchcock, contralto. Both solo and ensemble numbers from the classic and romantic masters will be heard. Mr. Stanley Stocker of the piano department will present several selections on his instrument.

Miss Lena Christopher, an artist pupil of Leroy V. Brant at the Institute of Music of San Jose, was heard last Monday night at the State Teachers' College auditorium, complimenting the Law and Order League of San Jose. She performed the first movement of Beethoven's Moonlight Sonata, and two compositions of Brahms, Edward and the Intermezzo in C major.

The very large audience was delighted with the vividness and profundity of her playing. The rather heavy numbers were executed with a singing touch pleasing in the extreme, which was well brought out by use of the Steinway concert grand which was very kindly loaned through the courtesy of George Eardley, manager of Sherman, Clay & Co. of San Jose.

(Continued on page 8, column 3)

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San Carlos St. Phone San Jose 4713-J.

Benjamin F. King of the King Music studios presented eleven intermediate and advanced pupils in a violin recital at Sherman, Clay and Co.'s recital hall on Thursday evening, June 21. Mrs. Benjamin F. King, pianist of the King Music studios, was the accompanist of the evening. Following is the program given: Gavotte Rocco (Haesche), Montague Steadman; Arioso (Bohn), Howard Gmelin; (a) Andante from Concerto No. 7 (Debussy), (b) Romance (Ligierance), (c) Elfentanz (Jenkinson), Bernice Chase; Flute solo—Affair d'Amour (Cox), Ronald Edwards; Melodrama (Lefort), William Kreuter; Reverie (Gills), Eddie Moody; French horn and flute duo—Serenade (Titl), Ronald Edwards and Arnold Jamison; (a) Cavatina (Bohm), (b) Gavotte (Gossec), Earl Booker; Petite Berceuse (Herman), Frank Monroe; French horn solo—Mazurka (David), Arnold Jamison; Intermezzo from L'Arlésienne (Bizet), Myrtle Rikert; Prelude (Massenet), Edward Conway; (a) Mazurka (Milnariski), (b) Orientale (Cui), Sidney Tremewan.

The San Jose Music Study Club gave its last program of the season Thursday evening, June 7, in Sherman, Clay and Company's recital hall. This club, whose membership list is close to fifty, has accomplished much

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during the three years of its existence. The numbers of this final program were selected from programs given during the year, the following numbers being given on this occasion: Folk Songs—(a) Catina, My Sweetheart (Italian), (b) The Jasmine Flower (Chinese), (c) O'er the Distant Lonely Mountain (Russian), (d) The Sandham (German), (e) Deep River (American Negro), Miss Lulu E. Pieper, soprano, Mrs. Stanley Hiller at the piano; Two piano duos—(a) Arabesque, No. 2 (Debussy), (b) Romance and Waltz, Op. 15 (Arensky), Mrs. Charles McKenzie and Mrs. Howard M. Huggins; Songs—(a) The Crying of Water (Campbell-Tipton), (b) The Cunnin' Little Thing (Hagemann), (c) By the Fountain (Ware), (d) At the Well (Hagemann), (e) Song of the Open (La Forge), Mrs. Miles A. Dressell, soprano, Mrs. Stanley Hiller at the piano; Song Cycle, In a Persian Garden, words from the Rubaiyat of Omar Khayyam (Fitzgerald version), music by Liza Lehmann, Hannah Fletcher Coykendall, first soprano, Mrs. John H. Shepherd, second soprano, Miss Nella Rogers, first alto, Mrs. Sanford Bacon, second alto, Mrs. Howard M. Huggins at the piano.

## San Joaquin Valley Musical Review

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Telephone Fresno 7499

Fresno, June 18, 1923.

At the Parlor Lecture clubhouse on June 14 the following was the program: Aria—Voi che sapete, Marriage of Figaro (Mozart), Mrs. Sarkisian; Bird of Love (De Vries) (Wood), Menla Taylor (Campbell-Tipton), Virginia Lee Holland; (a) Tears of Love (Friml), (b) The Icicle (Bassett), Ruth Lang of Corcoran; (a) Aria—My Heart at Thy Sweet Voice, Samson and Delilah (Saint-Saens), (b) At the Well (Hageman), Mrs. Richard Joy (a) Happy Song (Del Riego), (b) By the Waters of Minnetonka (Lieurance), Mrs. Fred Fair of San Joaquin; (a) Espagnole (Feuilles), D'Albun (H) (Renie), (b) Patulgia Spagnuola (L. M.) (Tedeschi), Miss Ireta Rudy; Aria—He Will Be Here, from The Jewess (Halevy), Mrs. Carl Goodenough; (a) Hark! Hark! the Lark! (Schubert), (b) Swan Song (Saint-Saens), Harp Obligato—Mrs. Richards of Coalinga; (a) June (Beach), (b) Will of the Wisp (Spross), (c) Pickin' Hay (H. Song (Strickland), Marguerite Viny Reading, Jeanette Scheidt; Aria—Death of Joan of Arc, from Joan of Arc (Bernberg), Mrs. J. Riggs White; (a) Yo no se'si me quierres, (b) Nadie me quire (Ross), In Spanish Costume—Ruth Lang; (a) Pale Moon (Logan), (b) Sonny Boy (Curran), Dorothy Hupe; (a) Aria—My Heart Is Weary, Opera Madras (Thomas), (b) The Moon Drops Low (Cadmán), Miss Marian Smallbone; (a) Duet—Every Flower, from Madame Butterfly (Puccini), (b) Duet—Barcarolle, Love Tales of Hoffman (Offenbach), In Costume—Harp Obligato, Miss Virginia Lee Holland and Mrs. Richard Joy; Aria—One Fine Day, from Madame Butterfly (Puccini), Virginia Lee Holland; (a) From the Land of the Sky Blue Water (Cadmán) (b) The Moon Drops Low (Cadmán), In Costume—Mrs. Carl Goodenough; Finale—(a) Smilin' Through (Penn), (b) Love's Old Sweet Song (Malloy), (c) Home, Sweet Home—Chorus, In Costume—Miss Lang, Miss Virginia and Chorus. Accompanists—Mrs. Romayne Hunkins, Mrs. J. Riggs White; Ireta Rudy, harpist.

This program was in all in so artistically rendered one forgot that these were students singing. To be sure, Mrs. Fitch has some splendid material with which to work, but where a group of vocal students show an unusual musical appreciation and dramatic consciousness of compositions such as these, one knows that the teacher herself deserves the credit. The stage was beautifully decorated in flowers, many brass candlesticks and a beautiful Oriental screen which stood back of the grand piano. Mrs. Richard Joy sang the aria, My Heart at Thy Sweet Voice and At the Well (Hageman), with real artistry. Her voice has a velvety quality and good volume and her interpretation shows splendid training as well as a natural appreciation of tone language. Mrs. Carl Goodenough has a voice of resonant sweetness and remarkable clarity and sang the aria from The Jewess with credit.

Miss Virgin has a sympathetic quality of tone that sings into the hearts of her listeners. Miss Holland has a voice of lyric sweetness and high register. In the duet from Madame Butterfly (in Japanese costume) and in the Barcarolle from Love Tales of Hoffman, both Miss Holland and Mrs. Joy distinguished themselves. The Barcarolle was a delight. The singers caught the mood of the composition and we were for the moment carried away over moonlit water in a gently swaying gondola. The costumes were of the most beautiful kind. The program and Miss Lang was fascinating in her pretty Spanish gown when she sang Yo no se'si me quierres and Nadie me quire (Ross). Mrs. Goodenough made a picturesque Indian maid when she sang the Cadman numbers. At the finale Mrs. Fitch herself sang Home Sweet Home with harp obligato and a chorus of all the voices humming an accompaniment. It was a dramatic close to a delightful evening of song, very different from the usual pupils' recital. After the program an informal reception was held and the audience had an opportunity to meet the singers personally.

Elsie Hannaford, teacher of piano, presented her pupils in recital at the Woman's Clubhouse of Dinuba on June 16th. The following pupils took part: Virginia Carter, Helen Virginia Hays, Theo Farley, Dorothy Loges, Nona Rogers, Agnes and Harold Butler, Mary Jane John, Thelma Loges, Jack Gieselman, Frances Akers, Virginia Green, Ina Robinson, Wilma Grew, Ellsworth Lewis, Virginia Mackey, Fola Dawn Franzke, Frances Akers, Mildred Andrews, Margaret Day, Lurline Gerow and Blanche Ford. Miss Hannaford was assisted in the recital by Miss Alpharetta Duncan, coloratura soprano of Los Angeles, and Mrs. Ruby Duncan Hicks of Fresno, accompanist.

Miss Marguerite Balthe's gave two evening recitals at the Balthe Studio, assisted by her sister, Miss Catherine Balthe, early in June. The singing part were Misses Beatrice and Helene Sedelmeyer, Josephine Roberts, Sara Firebaugh, Mildred Fay, Alice Elkorriga, Rose Clark, Alice Connolly, Joan and Dorothy Priestley, Pauline Salerno, Alice Murphy, Mary Piers, Lena Pimentel, Mabel Firebaugh and Daniel Pimentel, Everett Hertweck, Louis Adams.

Tuesday evening the program will commence with a duet by Misses Josephine Roberts and Marguerite Balthe, others appearing on the program being Pauline Salerno, Alice Connolly, Loraine Livermore, Evelyn Dow, Lena Pimentel, Everett Hertweck, Mary Piers, Alice Murphy, Rose Clark, Ray Hanley, Mabel Firebaugh, Louis Moreida, Louis Adams.

Mrs. J. W. Gilegly entertained about sixty of her friends on June 4 at a garden musicale, when Mrs. Robertson, prominent contralto soprano soloist of Portland, Oregon, and Miss Ora Richardson, contralto of Fresno, gave a charming program of well-known songs. Mrs. Donald Larwood of Madera was accompanist of the day. Mrs. Robertson was soloist for several years at St. Michael's Church in Portland and for the past year has been at St. Steven's Cathedral there as soloist. She is a teacher of well-known ability and has been a conspicuous figure in musical circles in Portland for several years. The program follows: In the Time of May (Mary Turner Salter), Schubert's Serenade, with violin obligato by Mary Sanford; Knowest Thou the Land? (Mignon), Mrs. Robertson; By the Waters of Minnetonka, with violin obligato; From the Land of the Sky Blue Waters, Miss Richardson; The Little Madcap (Nello), Mrs. Robertson; Boats of Mine (Anne Stratton Miller), When Song Is Sweet (Sansuechi), Miss Richardson. Both Mrs. Robertson and Miss Richardson were gracious with their encores.

Miss Marguerite Cobbley, who has been in New York studying voice for the past three years returned home recently to visit her parents, Mr. and Mrs. H. M. Cobbley of Fresno. Miss Cobbley has been devoting her time principally to the study of opera under the supervision of Yeatman Griffith. She plans to do some work with him in Los Angeles this summer and will return to New York in October to continue her study. The only recital at which Miss Cobbley has given since her return was a private home concert, twenty-five guests, most of whom were critics and managers. She sang extracts from the opera Rigoletto and her work was received with enthusiasm.

Miss Ruth Moore is visiting at the home of her parents in Fresno after a nine months' engagement touring in light opera in the Eastern and Central States.

Joacuin Trucchi, who has just closed his season with the B. F. Keith circuit in the East, will arrive home early this week, after an absence of six years. He recently had the pleasure of appearing before ex-President Wilson and President Harding with the Keith circuit.

Young Trucchi will remain in Fresno about a month, going later to Los Angeles for the remainder of the summer. On September 4, he will sail for Europe to appear in different music halls, where he has been well received on different occasions during the past four years.

Mrs. F. Johnston presented six of her pupils in a song recital June 13 in Merced. Miss Sara Parker, formerly of Fresno, acted as accompanist. The program opened with a quartet by Esther A. Carlson, coloratura soprano; Violet Ferguson, dramatic soprano; Ethel Ames, mezzo soprano, and Esther Ebel, contralto. Others on the program were James F. McCoy, tenor, and Charles C. Adams, baritone, each of whom gave a group of songs.

Mrs. H. N. Binns of Bakersfield presented her senior pupils in recital on Monday evening, June 4 at the Bakersfield High School Auditorium. The program follows: Part I—(a) Oriental Dance (Loth), (b) A Shepherd's Tale (Nevin), Carra Ramsey; (c) Tarantelle (Beaumont), (d) Elegie (Massenet), (e) The Lark's Song (Tchaikowsky), Mary E. Schulte; Part II—(a) The Stranger (Schuman), Frank Bennett; An Old Trysting Place (MacDowell), Lois Bergsten; The Market Maiden (Bohm), Fern Ferguson; Traumerel and Romance (Schuman), Laviee Jones; (a) Rondo Burlesque (Kulau), (b) To a Wild Rose (MacDowell), Lois Bergsten; Part III—(a) The Lark's Song (Tchaikowsky), (b) Romance A Flat (Pascal), Lois Richardson; (c) La Fleuse (Concone) The Sailor Boy's Dream (Le Hathe), Frank Bennett; Violin Solo—The Rosary (Nevin), Jo Teihel, Lois Richardson at the piano; (a) First Romance (Pascal), (b) Valse Impromptu (Bachman), Laviee Jones; (a) In Autumn (MacDowell), (b) Fizzicato Intermezzo (Delibes), Fern Ferguson; (a) Nocturne, E flat (Chopin), (b) Black Key Etude (Chopin), Lois Richardson.

Mrs. Earl Towner presented some of her beginners piano music June 16 in the recital at the Sherman, Clay studio. Those who played were Doris W. Gillingham, Erick Presscott, Phyllis Harlan, Robert Walker, Sherman Oliver, Marie Olsen, Burton Leiper, Elizabeth Cooper, Bradford Allen, Gerald Shost, Irving Ross, Wayne Sargent, Jerome Strang, Carl Claus.

In the afternoon, at the same place, those who were heard were Irving Ross, William Ross, Ruby Bryner, Jack Johnson, Mrs. Mary Day, Robert, Iva Smith, Wayne Sargent, Ethel Truitt, Carl Claus, Anna Turran, Virginia Vickers, Frances Lewis, Alice Anderson and Bessie Trost.

The San Francisco Musical Club closed one of its most brilliant seasons recently and judging by the list of new officers selected for the next season 1923-24 the prospects for the club are no doubt even brighter than before. With such enthusiastic members and musical enthusiasts at the following on the officers' list the San Francisco Musical Club has every reason to look ahead with pleasure to a very enjoyable year: President, Mrs. Horatio Stoll; First Vice-President, Mrs. James Press; Second Vice-President, Mrs. Charles Camm; Business Secretary, Mrs. Wm. Bradford Bosley; Treasurer, Mrs. A. T. Fletcher; Recording Secretary, Mrs. Cornelius Deasy; Corresponding Secretary, Mrs. Glenn Woods; Librarian, Mrs. Parker Steward; Associate Directors, Miss Christine Hart, Mrs. Laurie Cofer, Mrs. Nannie Cooper.

## SAN JOSE LETTER

(Continued from page 6, column 2)

The final concert of the season at the College of the Pacific was given Monday evening, June 18. Seven members of the graduating class were heard in arias and concertos, accompanied by the Conservatory orchestra under the direction of Miles A. Dressell, with Alice Baco at the organ. The entire program was exceptionally well performed and the talent, technique and musicianship exhibited proved the class of 1923 the best to graduate in recent years. The orchestra did splendid work, playing the difficult accompaniments in professional style and adding much to the pleasure given by the different numbers. An audience of about 1000, attracted by the enthusiastic applause their appreciation of the splendid work done by the young artists.

The program given was a culmination of a year of fine musical programs open to the public. Four artists, six faculty, one alumni, seven senior and six undergraduate recitals were given, in addition to the three oratorios and two ensemble programs. Following is the program of the Commencement concert: Concerto in D Minor, for piano and orchestra (Mozart), Miss Vest; Aria, from Tosca—Vissi D'Arte, Vissi D'Amore (Puccini), Miss Brown; Concerto in A Major, for piano and orchestra (Liszt), Miss Stewart; Concerto Romantique, for violin and orchestra, Adagio non troppo (Goddard), Miss Ward; Concerto in A Minor, for piano and orchestra, Allegro (Tchaikowsky), Miss Schumacher; Miss Short; A Te Deum, Miss Messia; I Know That My Redeemer Liveth (Handel), Miss Rand; Concerto in B flat Minor, for piano and orchestra, Andante non troppo—Molto maestoso (Tchaikowsky), Miss Madsen. Miles A. Dressell, director, Allan Bacon, organist.

Mische Ve Olin, violin virtuoso, recognized both in this country and abroad, is making a return engagement to San Jose, thanks to Mr. James Beatty, pioneer in fostering better music for motion picture houses in this community. Mr. Ve Olin was heard in concert numbers several weeks ago at Beatty's American Theatre. There have been so many requests, Mr. Ve Olin having given such a drawing card with the music, that the public here, that Mr. Beatty has agreed to have him again at the American Theatre during the week of the Music Teachers' Association convention, the first week of July. Beatty's American Symphony Orchestra, under the leadership of Rudolph Wolomuth, itself a big drawing card, will also present a special program during this time. Beatty has had afternoon recitals with the music, the public here, has heard at 3:15 and 7 and 10 o'clock in the evenings, Mr. Ve Olin being heard at these same hours.

Mr. Beatty has offered to give a special recital for the delegates and members of the Music Teachers' Association during the convention week.

Mr. and Mrs. Warren D. Allen presented a group of students in a vesper musicale at the Palo Alto Community House, Sunday, June 10. The following program was enjoyed by a large audience that gave evidences of its appreciation: I Penseroso (Heller), Clariel Graham; (a) Adagio in E Major (Haydn), (b) Berceuse (Grieg), Hester Wilson; (a) Turn Ye to Me (Old Highland Melody) (b) Turn Ye to Me (Old Highland Melody), Margaret MacDonald at the piano; (a) Liebestraum, Margaret MacDonald at the piano; (b) Liebestraum, Margaret MacDonald at the piano; (c) Rondo Capriccioso (Mendelssohn), Margaret Zimmerli; (d) Homing (Del Riego), (e) Berceuse from Jocelyn (Gounod), Marjorie Blackwelder, soprano, Mrs. E. Blackwelder, violin obligato, Miss MacDonald at the piano; (a) Hornpipe from Water Music (Handel-Granger), (b) Concert Etude (Homer Grun), (c) Rigoletto Paraphrase (Verdi-Liszt), Katherine Wood.

William Edward Johnson, baritone and voice teacher, is planning a visit to Europe, part of which time will be spent with his parents in Yorkshere, England, when he has not visited for fifteen years. With his family Mr. Johnson plans leaving the middle of July for the other side. The Memorial Hall idea which has been carried out in so many of our large cities, originated with Mr. Johnson, and he still hopes San Jose will take up this splendid idea of a Memorial Auditorium. He was also the first to give an open-air Christmas Carol service here. His reputation as a teacher of singing is widely known, pupils coming to him from all parts of the peninsula.

Mr. Warren D. Allen presented two artist pupils of Stanford University recently in recitals, Miss Marjorie MacDonald, '23, pianist, assisted by The Schubert Club of Stanford University, and Miss Myrtle Klahn, '22, organist, recital at the Memorial Church, Stanford University Wednesday afternoon, June 6. Miss MacDonald's program was as follows: Concerto in G Minor, Andante sostenuto, Allegro scherzando (orchestral part played on the second piano by Mr. Allen (St. Saens); Concerto in E Minor (Scarlatti-Taubig); Paraphrase, Op. 2 (Schumann); Romance in F sharp major (Schumann); Novellette in E major (Schumann), Miss MacDonald; (a) Miss Nancy's Gown (George W. Chadwick), (b) To a Wild Rose (Edward MacDowell), (c) There's a Lark in My Heart (Charles Gilbert Spross), The Schubert Club; (a) Ballade in A flat (Chopin), (b) Berceuse (Fauré), (c) Reflections in F sharp major (Debussy), (d) Seguidilla (Albeniz), Miss MacDonald.

Hannah Fletcher Coykendall, soprano, was heard in a lovely group of songs in San Francisco, Thursday, June 21, at the Literary Luncheon and Authors' Congress given at the Fairmont Hotel by the National League of Pen Women, honoring their national president, Mrs. Grace Geldert. Mrs. Howard M. Hurlins was at the piano.





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The name of Henry Grobe has long stood as an authority on music and musical instruments. Before coming to the Pacific Coast, Mr. Grobe was with G. Schirmer, New York, for a number of years. In 1911 he opened a successful sheet music department in the Wiley B. Allen Company, San Francisco, a few years later the branch in San Jose was started, which has proven useful in every way and is in charge of Alice Alvarez-Bereth, who has had a number of years' experience in handling music. In keeping with the trend of the times, Mr. Grobe recently found it necessary to install about 400 feet of additional shelving to accommodate increased stock in the San Jose branch. New glass counters are being built and will be ready shortly. The teacher has always been catered to, he having been brought up in this atmosphere, in both the business and social world. In addition to the music, a full line of instruments of every description is carried, including Couturier perfect toned saxophones, Deagan Xylophones, marimbas and bells, Ludwig drums and traps, Courturier conical-bore and instruments, York and Pan-American band instruments, saxophones and accessories, Zimmerman clarinets, flutes and oboes, Martin, Washburn and Stewart guitars and mandolins, Orpheum and Vega banjos, imported piano accordions, new and old violins, cellos and string basses. Imported strings and accessories for all instruments, including the harp. Also a large stock of used instruments. With Henry Grobe, service and satisfaction count.

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A recital under the auspices of the Northern California Chapter American Guild of Organists, the program given by representative organists from San Jose, Palo Alto and Bay Cities, were given on the recently dedicated Mattie L. Dayan memorial organ, First Methodist Church, Palo Alto, on Tuesday evening, June 12. The assisting artists were Eather Houk Allen, contralto, and Elizabeth Peirce, violinist. The program in full: (a) Fugue in D major (Alex. Guilman 1837-1911), (b) Adagio from the Symphony Gohique (C. M. Weyer), Virginia de Fremery of Oakland: The Ideals of the American Guild of Organists, Latham True, F. A. G. O. of Palo Alto; (c) Cradle Song (Horatio Parker), (d) Scherzo in E major (Eugene Gigout), Wm. W. Carruth, A. A. G. O. of Mills College; Theme, Arabesques and Fughetta (Vau Denham Thompson) Allan Bacon, A. A. G. O. of the College of the Pacific; The Day Is Ended (Homer N. Bartlett), Mrs. Allen, violin obligato by Miss Peirce, Warren D. Allan, A. A. G. O., at the organ; (a) The Nightingale and the Rose (Saint-Saens 1835-1921), (b) Andante Cantabile (Tschalkowsky), Beatrice Clifford of San Francisco; Funeral March and Seraphic Chant (Guilmant), Myrtle Shafer of San Jose; Finlandia (Sibelius) Latham True.

Miss Maud Caldwell's High School students appeared in a recital Friday evening, June 22, at Sherman, Clay & Co.'s recital hall, when the following program was presented: Berceuse (Lemont), Louise Borden; Bolero (Duvernoy), Mary Soares; Serenade Mexicaine (Lemont), Maria Crist; (a) Berceuse (Schytte), (b) Rondo—Impromptu (Mozart Vorich), Isabel Boyce; Mazurka (Eggeling), Kenneth MacVays; On Wings of Song (Mendelssohn-Liszt), Dorothy Maderis; Waltz (Brahms), Eva Hall; Indian Love Song (Laurance), Lena Soares; Impromptu (Reinhold), Dor's Perter; Romance (Sibelius), Maurice Amisen; (a) Sihouette, Op. 8, No. 2 (Dvorak), (b) Sihouette, Op. 8, No. 12 (Dvorak), Emilia Lindeman; Valse—Impromptu (Raffi), Robert Hall; (a) Orientale (Amami), (b) Over the Hills and Far Away (Grainger), Virginia Curtner; (a) Traumerel (Strauss), (b) Tango (Albanis), Florence Lee Ogier; (a) To the Rising Sun (Torjussen), (b) The Deserted Hut (Torjussen), Linna Jarman; (a) Mazurka, Op. 7, No. 1 (Chopin), (b) Polonaise Militaire (Chopin), Lucile Phillips; (a) Serenade (Sindring), (b) Valse, C sharp minor (Chopin), Sara Miller; (a) Prelude C sharp minor (Bachmanoff), (b) If I Were a Bird (Henselt), Frances Black; (a) Mazurka, Op. 24, No. 3 (Chopin), (b) Waltz, E minor (Chopin), Wilna Graves.

On account of his participation in the program for the Organists' Convention in Los Angeles this week, Warren D. Allen will not begin his summer recitals at Stanford University until Sunday, July 1, at 4 p. m. A special program will be given, however, on Friday, June 29, for the visiting delegates of the American Medical Association, guests on the campus, that day, of President and Mrs. Wilbur. The following program, to which the public is also invited, will be played at 3:30 p. m.: Trumpet Tune and Air (Henry Purcell 1658-1695); A Sketch of the Steppes of Central Asia (Borodin); The Swan (Saint-Saens); Finale in D major (Edward Shippen Barnes).

On Sunday, July 1, Mr. Allen will play the following program: Largo from the Sonata, Op. 7 (Beethoven); Romance Sans Paroles (Joseph Bonnet); Benedictus (Naplate (Saint-Saens); Choral Prelude, I Cry to Thee, O Lord (Bach); Toccata on a Gregorian Theme (from the Symphonie in C minor, Op. 18 (Edward Shippen Barnes).

The program for Tuesday, July 3, will be as follows: The Star Spangled Banner, Colonial Days, and Peaceful Days (from the Pilgrim Suite), M. Austin Dunn; Scherzo Caprice (T. F. H. Candy), to Summer (C. A. Stebbins); Overture, William Tell (Rossini).

The recital will not be given at the usual hour on Thursday, July 5; instead, a recital will be given on Friday afternoon at 4:15 p. m. for the visiting delegates to the Music Teachers' State convention meeting in San Jose. The program will be as follows: Program from the Works of Bach and three American Composers—Prelude in E flat minor, from the Well Tempered Clavichord; My Heart Ever Faithful, from the Pentecost Cantata Arioso in A major (arr. by E. S. Barnes); Toccata in F major; Within a Chinese Garden (R. S. Stoughton); Mirage (from Scenes from a Mexican Desert (H. C. Nearing); Finale in D major (Edward Shippen Barnes).

The Worcester School of Music is closing this week for the summer vacation, this being the end of their twentieth year of successful work. Mr. and Mrs. Worcester both report a wonderful year, and are quite ready for several weeks of travel.

Leda Gregory Jackson, coloratura soprano, assisted by Muriel Watson Berry, accompanist, gave a recital in Pacific Grove, Monday, June 25th, at the Woman's Club house. This musicale, which was given under the auspices of Kohler and Chase Company, brought forth much favorable comment. Mrs. Jackson's operatic number being particularly well received. For recital numbers Mrs. Jackson sang: The Big Brown Bear (Mana Zucca), and The Top of the Morrin' (Mana Zucca). The program as given: The Song of the Thrush (Resher); Clavallito (Calverde); O, Could I Call the Years Back (Stewart-North); Ah Forse Lui (from La Traviata) (Verdi).

Friends of W. E. Austin will be pleased to learn that he has been appointed resident manager of The Sherman, Clay and Company store at Spokane, Washington. The magnitude of the Spokane branch of Sherman, Clay and Company may be gained when one learns that an entire building of four floors and basement is required

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for their retail business. A separate wholesale department consists of two floors and basement. Mr. Austin has been associated with George S. Eardley, manager of the San Jose branch of Sherman, Clay and Company for some time, and the best wishes of his many friends will go with him when he leaves this week for his new duties in the North.

The Municipal Band, under the direction of Will H. Lake, was heard in the following numbers Sunday afternoon, June 24, at Alum Rock Park: March, Second Connecticut (Reeves); Waltz—Violets (Waldteufel); Medley, Whitman Hits (O'Hare); Overture, Zampa (Harold); Selections, Princess Pat (Herbert); Spanish Rhapsodie (Ferroni); Intermezzo, Whispering of Love (Blon); Selection, Aida (Verdi); Descriptive, Hunting Scene (Fresler); Finale, National Emblem (Bagley).

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# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

A well balanced and diversified concert is on the program at the California theatre this week. Dion Romandy, who is conducting the orchestra during the absence of Carli Elinor, who is in Europe, has shown that he is of high calibre and his orchestrations have been well received by the public. At the opening selection on his program for this week he has chosen Rossini's delightful overture to his opera "The Barber of Seville." Rossini was a master of the old Italian school and many features of modern opera originated with him. The second selection is Gillet's delightful waltz, "Loin du Bal." Gillet was notably a composer of dance music and this waltz is an excellent example of his work. Played by the strings muted it represents a reminiscence of a beautiful evening of dance, and a ways hails the fancy to contentment.

**Organist's Convention**—The outstanding musical event of the week in Los Angeles is the Organist's Convention, convening here for the first time on the Pacific Coast. Those in the convention committee are: Dr. Roland Diggle, Dean Southern California Chapter; Dr. H. J. Stewart, Dean, San Diego Chapter; Warren Allen, Dean, Northern Chapter; C. Albert Tufts, Sibley Pease, Ernest Douglas, George Mortimer, William J. Kraft, Allan Bacon, W. F. Skeele, P. Shaul Hallett and Frank H. Colby.

The Convention opened on Monday evening, June 25th with a reception tendered by the University of Southern California to the visiting organists who have foregathered from all over the United States for mutual enjoyment and instruction, and have taken this opportunity to become acquainted with each other. Clifford Lott, baritone, and Blanche Rogers Lott gave an informal program which was keenly enjoyed by all.

On Tuesday, following an address of welcome by Dr. Rufus von Kleinsmid, president of the University of Southern California and the various greetings from visiting deans and other representatives from organists' organization, round table discussions were held at which the following subjects were taken over—"Touch and Technique" conducted by C. Albert Tufts; "Improvising in Picture Playing," conducted by Emil Breitenfeld; "Expression," conducted by P. Shaul Hallett, and "Examinations," conducted by Dr. H. J. Stewart.

In the afternoon Warren D. Allen, organist of Stanford University, representing the Northern Chapter A. G. O., gave an organ recital at Bovard Auditorium. The program contained the composition, Trumpet Tune and Air (Purcell), one of the greatest musicians England ever produced; Minuet, in C Major from the Jupiter Symphony (Mozart); Sketch in F minor (Schumann); Litany (Schubert); Fantasia, in D flat, Op. 101 (Salut-Saens); Burree, in D major; (Wallace A. Sabin); Toccat, in B minor (Agustin Barie).

Mr. Sibley G. Pease, who has been very active in Convention affairs, has prepared a program of unusual interest for both services on Sunday at the First Presbyterian Church, for which he is both organist and director. Other convention news to be printed in next issue.

An informal program was given recently by three visiting artists from San Francisco in the Social hall of the Turquoise apartments. The visitors were Mme. Stella Raymond Vought, coloratura, Miss Eunice V. Jones, mezzo soprano, and Miss Irene Miller, at the piano.

Miss Eunice V. Jones pleased her audience immensely with her cool, well rounded tones and fine shading. She sang Homing, Morning (Oley Speaks), I Hear You Calling Me, and Trees.

Not the least part of the evening's success was due to the excellent support, accompanying and high quality in solo work of Miss Irene Miller. Miss Miller played three numbers of good musical taste. She scored a triumph with her brilliant playing of Bach's C minor Fantasia, a work which showed her to be a pianist of remarkable rhythmic sense. She also played the lovely Chopin Berceuse, Op. 57, and the Gluck-Brahms gavotte.

By the way, the name Miller reminds me that Mr. Henry G. Miller, the Los Angeles composer, is the above named young lady's father, so one can understand that music is in the blood. At Temple Baptist Church on the evening service program of Sunday, June 10, a group of three compositions by Mr. Miller were presented and the applause testified, greatly appreciated. Mrs. Carolyn Weeks Helms played his "Chanson Poetique" for violin. Constance Balfour, the noted soprano, sang his Celestial City with violin obligato and played by Mrs. Helms, and the choir under the direction of Emory Foster gave the spirited anthem Sing, O Heavens, by the same composer.

All three numbers were enthusiastically received. Mr. Miller writes with considerable breadth, and is invariably melodic with just a touch of the naïveté of the early Germans. He occasionally mars his music by overburdening it with variations, but generally speaking his compositions are full of interest and often, for instance, in both the solo and anthems rendered at this service, splendidly vigorous. Mr. Miller has several other songs and anthems to his credit and a piano suite.

*Fitzgerald's for the Advancement of Music*

## FLORENCE MIDDAUGH

This glorious Contralto of the Southland, whose rich, mellow voice contributed greatly towards the success of "Sanson and Delilah," recently presented by the Oratorio Society of Los Angeles, will present her pupils in recital on Saturday, June 30. Miss Middaugh uses in her studio and in all her recitals that glorious pianoforte, the

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Homer Grunn, composer and pianist, presented his artist pupil, Frances Ulic Cole, with great success in a piano recital at the Ebell Club on Tuesday evening, June 19th. The feature of the program was an original concerto of three movements, by Miss Cole, at which Mr. Grunn presided at the second piano. The entire program was as follows: Prelude and fugue, Op. 35 (Mendelssohn); (a) Prelude, (b) In a Moonlit Canyon, (c) Along the Ganges, Frances Ulic Cole; \*Concerto, Frances Ulic Cole; \*Allegro, Andante—Allegro con brio; (a) The Spinner of Caranet (Rhene-Baton), (b) The Island Spell (John Ireland), (c) Moon-Glade (John Ireland), (d) Humoresque (Balfour Gardiner); \*Concerto in E-flat major (Liszt).

Florence Middaugh, contralto and exceptionally fine teacher, will present the following artist pupils in a song recital to be given at the Ebell Clubhouse on Saturday evening, June 30: Clemenza Belle Budlong, Ruth Will Ebbs, Grace Haver, Lillian Hinz, Esta Koulouris, Florence Lorbeer, and they will have as their accompanists Anna W. Croft and Ruth McBride.

The Zoellner Conservatory of Music announces that with the closing of the school term for the summer a number of recitals have been given. On the evening of June 25th, Joseph Zoellner, Jr., head of the piano department of the conservatory, presented seven of his advanced pupils before a large audience in the auditorium of the Woman's Club of Hollywood. In the same auditorium on June 29th, Anandus Zoellner had his advanced violin students appear in a varied program. On the evening of June 30, Mr. Joseph Zoellner, Sr., will present his advanced students at Symphony Hall in the Music Arts Building. Frances Marion Ralston, who heads the department of theory and composition will present her composition class in a program of original compositions, the students interpreting their own creative efforts, on the evening of July 8th, at the Conservatory on 1250 Windsor boulevard.

Rosa St. Emmer of New York, who has been teaching in Los Angeles for over two years, presented the following pupils in a song recital at the Hollywood Masonic Temple, June 25, to a large and appreciative audience: Edward Ruenitz, William Reed, Arthur Clayton, Rhoda Loomis, Edith Jenks, Viola Brinkmeyer, Lois Chambers, Jesse Freeman, Franklyn Record, Howard McKee, Eleanor Gale and Charles King. William Tyroler, coach and pianist, and Maurice Amsterdam, cellist, assisted.

The Music Trades association of Southern California held their monthly meeting last Wednesday at the Nason Pierre cafe. John Steel, famous tenor, now singing at Grauman's Metropolitan was the guest of honor. The meeting was attended by music jobbers, dealers and salesmen in all branches of musical activity.

Thomas Taylor Drill, noted vocal instructor, was the musical director of the first concert given by the St. James Episcopal Church on the evening of the 22nd. He was assisted by Mrs. Anna M. Murphy, Mrs. Alma K. Moss, Mrs. Caroline N. Curran, Mrs. Ruth Thomas, Mr. J. Ben Wheatly, Miss Agnes Real and Miss Florence Moss. The first part of the program included solos, duets and the quartette from Rigoletto, while the second part the beautiful Cantata Ruth was given with the following in the cast, assisted by a chorus of 75 voices: Mrs. A. R. Jaquith, Mrs. Vera La Mar, Mrs. Ruth Thomas, Mr. Leslie Brigham and Mr. Arthur K. Luckin.

The Ellis Club will present its fourth and closing concert at the second Wednesday evening in Philharmonic Auditorium. Professor J. B. Poulin has prepared a program of diversified compositions, and will be assisted

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PROGRAM FOR WEEK OF JULY 1  
(a) MORNING, NOON AND NIGHT—Overture  
von Suppe  
(b) BARCAROLLE from "The Tales of Hoffmann"  
(c) THERE'S A DOWN IN DIXIE FEELING  
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several numbers by a stringed orchestra composed of members of the Philharmonic orchestra. Mrs. Hen-Robinson will be the accompanist. Mrs. Harriett onett, a San Francisco singer, will be the guest soloist and her offerings include: Recitative and Bird Song in opera I Pagliacci; group consisting of The Bitterness of Love (Dunn), The Fairies (Mrs. M. Hennion-bianco), The Foot of Bimini (Charles Wakefield), Miss Bennett will also appear with the club the soprano solo obligato part in Frederick Steven's Omnipotence. Each of these numbers contain an identical solo which will be sung by Harold Proctor, Bert Brown and William Pilcher.

John Smallman presented two of his artist pupils, pianor Bryan, contralto, and Marie Oliver, soprano, in a Recital given at the Ebell Club on Friday evening, June 22, to a large audience. Lorna Gregg, the exceptionally accomplished pianist, accompanied the two last pupils. A reception followed the interesting program which was as follows: Care Selva (Handel), Berse (Gretchaninoff), Marie Oliver; Lungi dal caro (Secchi), La Girometta (Sibella), Sapphic Ode (rabin), Eleanor Bryan; Blackbird's Song (Cyril ott), The Crying of Water (Campbell-Tipton), An on Secret (Woodman), Marie Oliver; Farewell, Ye is (Jean of Arc) (Tschalkowsky), Eleanor Bryan; ased By your Window (Brahm), Sing! Sing! Birds on Wing (Nutting), Will o' the Wisp (Spross), Marie ver; Song of the Robin Woman (Shanewis) (Cad-n), Ecstasy (Rummel), Take All of Me (Stickles).

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Orville Harrold, leading American tenor of the Metropolitan Opera Company is filling his Los Angeles engagements at Loew's State Theatre, appearing three times daily before capacity audiences. He is accorded a great ovation at each performance to which he finally replies with a short curtain speech. He sings Canio's Lament from Leoncavallo's Opera I Pagliacci and For I'm Falling in Love With Someone from Victor Herbert's The Naughty Marietta. His voice is exquisite and he brings out his high tones beautifully, much to the delight of the most enthusiastic audience. His conductor is Emil J. Polak, formerly with Mary Garden, Tito Ruffo and other opera stars. In an interview Mr. Harrold tells us that he and Mr. Polak are working on The Maestrosing mornings during his stay here, also that he likes California and appreciates the splendid reception accorded him.

C. Norman Hassler presented a number of his pupils in an interesting recital at the First Baptist Church, Pasadena, on the evening of June 7. With Mrs. Hassler as accompanist, the program was as follows: Could I If I Build a World for You (Lehman), When Love Is Kind (Old English), Miss Emily Rothfus; Songs My Mother Taught Me (Dvorak), I Love a Little Cottage (O'Hara), Miss Helen C. Henry; The Sweetest Flower That Blows (Hawley), Contentment (Droop), Mr. Kenneth Shuts; Mifanwy (Forster), Robin in the Apple Tree (Teschemacher), Mrs. Elizabeth Morton; I Know a Hill (Whelpley), Pale Moon (Logan), Miss Maud Short; Where the Abana Flows, If in the Great Bazaars (From a Lover in Damascus) (Woodford-Finden), Mrs. Harry Cutler; E'en as a Flower (Logan), One Fine Day (Aria from Madam Butterfly) (Puccini), Miss Mary Fastilos; Syvella (Sinding), Jean (Spross), Mr. Jaquith Koyal; In My Beloved's Eyes (Chadwick), The Star (Rogers), Miss Mable Kay; The Moon Behind the Cloud (Woodford-Finden), Miss Elizabeth Walker; When Song Is Sweet (San Souci), Sunbeams (Ronald), Mrs. Bernice Champion; Thora (Adams), Mr. Vivian Bain; Love Is a Rose (San Souci), A Wild, Wild Rose (Forster), Mrs. Fern Sunderland; (Mrs. Hassler at the piano.)

## NORMAN SMITH APPEARS AT CALIFORNIA THEATRE

Norman Smith, the 13-year-old prodigy was the soloist at the California Theatre Sunday morning concert, June 24th.

We have all met "precocious" children, "abnormal" and even "wired" children, but Norman Smith is not of these. His innate nature is full of musical ideals which under a guiding hand are unfolding like a flower, giving to the world a rare fragrance which the average person can never acquire, because it is a gift of nature and otherwise unattainable. The boy's thirst for musical knowledge is beyond belief and under the tuition of George Kruger, the well known pedagogue, this child of art is being initiated into the secrets of pianistry at a very receptive age when his wonderful brain can absorb instruction and retain the knowledge thus gained. Without any forced effort he delivers the composer's message in a manner beyond comprehension.

Many musicians attended the concert and welcomed the opportunity of actually hearing such a child wonder. Norman Smith has studied with Mr. Kruger since he was six years of age.

## ACTIVITIES OF PUPILS S. F. CONSERVATORY

Pupils of the S. F. Conservatory of Music, 3435 Sacramento street, have performed at the following places during the last two months:

Piano—Miss Hazel Nichols—Head's School, Berkeley, April 22; Palace Hotel, April 25; Fairmont Hotel, May 23; San Francisco, May 26. Miss Ethel Palmer—San Rafael Improvement Club; Musicals, Berkeley; Methodist Church, San Rafael. Mr. Herbert Jaffe—B'nai B'rith Lodge, April 9 and April 11; Hillside Club, Berkeley, April 24; Polytechnic High School, Oakland, April 30; Park Masonic Hall, S. F., May 8; Players Club, May 12. Miss Helen Bradford—San Francisco Conservatory, April 8; Girls High School, April 18; Park Masonic Hall, April 30; Fairmont Hotel, May 18. Miss Ruth Cook—Park Masonic Hall, April 30; Bellevue Hotel, May 4; Los Cabin, Golden Gate Park, May 18. Miss Marion Clement—Park Masonic Hall, April 30. Miss Ruth Meredith—Hillside Club, Berkeley, April 23; Technical High School, May 8. Mr. Walter Levin—Park Masonic Hall, April 30; B'nai B'rith Lodge, April 23; San Francisco Conservatory, April 6; Junior Auxiliary, Mill Valley, May 12.

Violin—Miss Selma Margolis—B'nai B'rith Lodge, April 23; Park Masonic Hall, April 30. Flute—Miss Melva Farwell—U. C. Hospital Wards, April 11; Berkeley Music Week, April 23; P. Socia Workers' Conference, April 24; Marine Hospital Wards, April 27; Visitation Valley, May 1; Hamilton Square Baptist Church, May 6; Oakland Music Week, May 7; Claremont Music, May 9; Hamilton Methodist Church, May 13; Mt. Tamalpais Mountain Play, May 20; Pacific Musical Club Jinks, May 24; Berkeley, May 27; San Mateo, May 28. Voice—Miss M. Toel—San Francisco Conservatory, April 23; Park Masonic Hall, April 30. Mrs. Annabel Turner—Grace Methodist Church, April 15; San Francisco Conservatory, April 23; California Methodist Church, May 6; Grace M. E. Church, May 6; St. Peter's Episcopal Church, May 13. Emilio Gavilan—B'nai B'rith Lodge, April 23; San Francisco Conservatory, April 23; Park Masonic Hall, April 30. Andrew Robertsons—B'nai B'rith Lodge, April 9; Hillside Club, Berkeley, April 23; Technical High School, Oakland, April 30; Players' Club, May 12. Virginia Parsons—San Francisco Conservatory, April 23; Park Masonic Hall, April 30.



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Mr. Andrew Robertson has been engaged for the production of Frate Sole.

Miss Ruby Sebring, soprano has been engaged as soloist at St. Paul's Episcopal Church. The following have been engaged for the chorus of the San Francisco Grand Opera Co.: Misses Marguerite Toel, Ruby Sebring, Florence Sexton, Mesdames Annabel Turner, Nellie May, Zoe Peterson, Lotus Anderson, Natalie Bergs, Erna Malory. Messrs. Francis Johnson, Albert Jacobs and Andrew Robertson.

Miss Rozalie Housman, New York representative of the Pacific Coast Musical Review, and one of the best known of the American composers and lecturers, is visiting her mother in San Francisco this summer. Miss Housman has met with extraordinary success in New York and has received the cordial support of many leading artists and composers. She has been prominently associated with some of the foremost pedagogues and her compositions are being published by leading publishing houses. They appear in the programs of many of the foremost artists. Miss Housman says that among all the California artists who recently appeared in New York Ashley Pettis has scored the most decisive artistic triumphs. His loyal recognition of American composers has given him a most effective introduction to the New York musical public and profession.



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## Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Lefroy V. Brant, director of The Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second street at San Salvador, San Jose.

## FUNERALS

Everyone is aware, of course, of the very sad and doleful note that is struck at funerals. A funeral is a sad occasion, of course, but the element of dolefulness is a trifle out of place. The cultured person does not care to display his grief in a manner too public. He may be temporarily overcome, but he desires to show that he is master of his emotions, at least to the extent that he can see the better side of his loss. All this is by way of telling you of a funeral at which I played some two or three months ago. By special request the soloist sang several verses of Palestrina's celebrated Easter hymn. Let me give it to you.

Alleluia, Alleluia, Alleluia!  
The strife is o'er, the battle done,  
The victory of life is won;  
The song of triumph has begun.  
Alleluia!

The powers of death have done their worst,  
But Christ their legions hath dispersed;  
Let shout of holy joy outburst!  
Alleluia!

Lord, by the stripes which wounded Thee,  
From Death's dread sting Thy servants free,  
That we may live and sing to Thee,  
Alleluia!

Can you conceive of a more sublime note to strike at a funeral? Can you imagine a better frame of mind on the part of the bereaved ones? Would it not be worth while for choir directors to endeavor to change the general run of things at funerals a little, and strike this happy chord of triumph rather than the doleful strains of "We are going down the valley, one by one?"

## COLORED GLASSES

When one wears green glasses all red values appear to be black. When one wears pink glasses all light colors have a tinge of red. Everything that one sees is tinged with different color values when one wears spectacles which are themselves tinted. When one is a Christian, all acts of life are measured by the plumb of Christianity. When one is a Buddhist all moral values are measured by the tenets of that religion. And so one might multiply instances indefinitely.

When one has been brought up to admire Beethoven all other music is measured by the genius of that mighty composer. When one has been brought up with the melodies of Irvin Berlin as the daily musical ambrosia one is inclined to measure Beethoven by the standards of the latter, to the immortal bard's sure discomfiture.

The Sacramento Music Teachers' Association gave its sixth annual pupils' recital at the Wiley B. Allen Recital Hall in Sacramento on Wednesday evening, June 6. The following program was presented: Once Upon a Time There Was a Fairy Prince (Kullak), Sweet Eventide (Lichner), Aldie Albrecht; The Goliwog (Gabriel Hines), Doris Sprague; Bores for two Violin Sonatas (Bach), Marie Coppin; Loin du Ball (violet) (Gillet), Grace Wilkinson; Nocturne D-flat major (Doehler), Leona Hunt; Dance Caprice (Grieg), Doris Delzell; Little Prelude No. 4 (Bach), Mazurka, Op. 67, No. 2 (Chopin), Gladys Marriage; The Guitar Serenade (Gaynor), Go'd Gals (Pfeiffer), William Pizani; Dance of the Water Sprites (Coppin), Katherine Geary; Minuet (1688-1750) (Bach), Bertha Spenny; Puck (Phillip), Edna Mae Willis; Nocturne, Op. 9, No. 2 (Chopin), Alice Daltou; Scarf Dance (Chaminade), Elaine Volman; Idilio (Lack), Tumult (Heller), Sophie Rae Hornstein; The Wind's in the South (Scott), Mrs. Lloyd Landsborough; Grande Marche de Concert, Op. 19 (Wollenhaupt), Etta Tatti; La Jongleur (Moszkowski), Estelle Caen; Canzonetta (violin) (Ambrosio), Sue Donnelly; Polish Dance (Scharwenka), Margaret Chisholm; Chorus—O Sea, How Fair Art Thou (Weidt), On Venice Waters (arr. by Otto Roeder), Eight Grade Pupils from Lincoln School.

The pupils who appeared on this program studied with the following teachers, all of whom are members of the Sacramento Music Teachers' Association: Miss Florine Wenzel, president; Miss Ethel Sleeper, vice-president; Miss Ida Hjerleld Shelley, secretary-treasurer; Miss Pauline Ireland, director; Russell Keene, director; Miss Jean Barnes, Miss M. Ferguson, Miss Winifred Fidler, Miss Mary E. Ireland, Mrs. Christine Johnson, Miss Florence Lithium, Edgar Lowman, Miss Constance Mering, Mrs. Edward Pease, Miss Ruth Pepper, Miss Hazel Pritchard, Miss Minnie Richardson, Miss Elizabeth Soune, Mrs. Frank Thompson, Mrs. Genevieve Uhl, and Mrs. S. E. Willis.

## MR. AND MRS. ROSENTHAL ON VACATION HERE

At the June meeting of the Mill Valley Musical Club Mr. and Mrs. Albert Rosenthal made their initial appearance since their departure from the East. Mrs. Rosenthal is better known professionally as Ethel Johnson, and was the organizer and president for three seasons

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of the Mill Valley Musical Club founded some four years ago. A most interesting program was given by Mr. and Mrs. Rosenthal for this enthusiastic organization, consisting of a group of four Brahms songs, an English group, the beautiful Schumann concerto for cello, with cadenza written by Mr. Rosenthal. A group of short numbers for cello, vocal solos with cello obligato and encores completed the program. The artists received a most hearty welcome and a reception in their honor followed the program.

Many friends came over from San Francisco to hear them after their prolonged absence. Mr. and Mrs. Rosenthal left San Francisco fourteen months ago to seek their fortunes in New York, the mecca of so many artists, and finding themselves received in a most cordial manner by such leaders of music as Walter Damrosch, Joseph Levine, Arnold Volpe, Lazar Samoiloff and many others of like eminence that they decided to remain. Mr. Volpe, having just been engaged to become musical director of the Kansas City Conservatory of Music, selected Mr. Rosenthal in preference to many well known New York cellists, to take charge of the cello department, and play chamber music with him.

Ethel Johnson-Rosenthal was engaged as teacher of voice at the same conservatory. This fine institution has, during its eighteen years of existence grown into one of the largest music schools in this country, employing more than sixty instructors and an enrolment of more than 2000 students. The results have been largely achieved by the self-sacrificing labors of John A. Cowan, the founder and president of the Kansas City Conservatory of Music, assisted by the generosity of the various Kansas City capitalists, particularly Walter S. Dickey who for the last five years has been mainly responsible for the financial support of the school.

During the season both Miss Johnson and Mr. Rosenthal have made frequent public appearances in recitals and private musicales scoring brilliant successes, and have won for themselves an enviable place in the annals of the Kansas City musical public. However, Walter Damrosch, having extended an invitation to Mr. Rosenthal to become associated with the New York Symphony Orchestra, and many other alluring prospects having presented themselves, Miss Johnson and Mr. Rosenthal will decide to make New York their home, and they will leave San Francisco for the East during the latter part of August.

## OLGA STEEB VERY ACTIVE DURING SUMMER

Distinguished California Piano Pedagogue and Virtuoso Finds That Her Valuable Artistic Services are Greatly in Demand

Possibly the most active artist residing on the Pacific Coast is Olga Steeb, the distinguished and nationally recognized piano virtuoso and pedagogue; for according to undisputed evidence this unusually endowed artist is as greatly in demand during the so-called off-season of the year as she is during the regular period of musical activities. Her concert season extended to the end of June. On June 15 this brilliant artist appeared at Long Beach. On June 21 she gave a concert in Riverside and on June 29 she delighted another large audience in Pasadena. The extraordinary driving power enjoyed by Miss Steeb is honestly deserved. California has every reason to feel exceedingly proud of this distinguished pianist. She belongs among those resident artists who the Pacific Coast Musical Review has always contended compares favorably with any artist visiting the Pacific Coast during the course of a concert season.

Miss Steeb should be heard every year in San Francisco and vicinity as well as in Southern California, and if the Pacific Musical Society, under this year's regime of Mrs. William Henry Banks, is as eager to recognize California artists as we think it is, Miss Steeb will be one of the artists who will be heard. She has been a resident musical club during the season 1923-1924. The same should be true of every leading music club of California. Real artists can not be heard too often and this paper does not subscribe to the sentiment, so often expressed by music club officials, that members do not wish to hear the same artists often. Every music lover, if he be honest, wants to hear a truly excellent artist as often as possible.

Miss Steeb will conclude her association with the Musc's College of the University of Southern California this summer. But fortunately this does not mean that she is giving up her educational work altogether. On the contrary Miss Steeb, in responding to general demand, will open her own school on September 4 and will bring to this institution that energy, zeal, adaptability, knowledge and experience which but few pedagogues are able to bring to their students. Miss Steeb will arrange her pedagogical duties in a manner to permit her to continue her concert work for which reason she will devote most of her summer leisure to a thorough preparation of her concert repertoire so that she will be fully prepared to meet the most taxing demands of the ensuing concert season. The rest of the summer months will be devoted to her large class of private students who are zealously utilizing every moment Miss Steeb can bestow upon them. It will therefore be easily understood that what we said in the beginning of this article regarding Miss Steeb's extraordinary industry and activity is based upon solid facts.



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Organists residing on the Pacific Coast gave their first Pacific Coast Organists' Convention in Los Angeles, on June 26, 27 and 28 under the auspices of the California Chapters of the American Guild of Organists. The convention proceedings and organ recitals were given at the University of Southern California and at the First Presbyterian Church. Publication of the official program together with comments will be part of the next issue of this paper.

Mrs. Noah Brandt, the distinguished pianist and pedagogue of San Francisco, has recently published one of the most effective and far-reaching books on piano study that has ever come to our attention. It was our purpose to include comment on this excellent work in this issue; but we feel it will be more appropriate and more effective to include this review in the issue of July 14th containing the proceedings of the annual convention of the Music Teachers' Association of California.

## QUESTION COLUMN

Edited By Karl Rackle

1. When were barlines first used?—O. R.  
The use of bar lines dates from the early part of the sixteenth century, i. e., shortly after 1500. Martin Agricola's "Musica Instrumentalis," dated 1529, contains bar lines. However, they were not used then for the same purpose or in the same way as today. When several parts were written in open score, i. e., each part on a separate staff, bar lines were used to maintain proper vertical columns and to guide the eye in observance which notes came together. It was only very gradually that the present significance of the bar line developed to divide the music into rhythmic divisions and to show where the accent fell. For more than a century the use of the bar line was more or less sporadic; there was no settled and definite use of it. Music published as late as 1648 contained no bar lines. Henry Lawes' "Ayres and Dialogues" published in 1653 is one of the first publications to show the consistent use of bar lines throughout with their modern significance.
2. Can you suggest a remedy for stage fright?—M. J.  
Dr. E. F. Bartholomew states the following remedy: "Administer to the afflicted one a severe slapping on the bare back until the skin smartens." He adds that this remedy "never fails."
3. When was Carnegie Hall, New York, opened and what was the occasion?—E. J.  
May 5th, 1891. The New York Oratorio Society opened its festival for that year with Berlioz' "Te Deum."
4. What is the weight of a baby grand piano?—T. E.  
Pianos of various makes differ considerably in weight. The differences may amount to 150 pounds between the baby grands of different make. The average weight of baby grands may be said to be 650 pounds. The Steeb baby grand is the lightest of the leading makes its weight is 590 pounds.
5. What is a forlane?—P. K.  
A forlane or forlana is a lively Italian dance in 6 time, said to be a favorite with the gondoliers of Venice. The music for it possesses no special characteristics other than its 6-8 rhythm. A forlana is introduced in "La Gioconda."



**A NATIONAL MUSIC WEEK**  
(Continued from page 1, column 2.)  
...gushed people invited have already accepted, including Otto H. Kahn, who was asked to act as chairman of the general Committee because of his service in this capacity in the Music Weeks held in New York, and because of his deep interest in the spread of the movement. A honorary committee of state governments was also formed. The committee as constituted so far is as follows:  
Otto H. Kahn, chairman; C. M. Tre-

aine, secretary.  
Honorary Committee of State Governors—Thomas C. McRae, Arkansas; C. Moore, Idaho; Len Small, Illinois; Iwin P. Morrow, Kentucky; Albert C. tchie, Maryland; Lee M. Russell, (ssissippi); Joseph M. Dixon, Montana; (ssissippi); W. Bryan, Nebraska; J. G. rugham, Nevada; Fred H. Brown, New Hampshire; Alfred E. Smith, New York; A. Nestos, North Dakota; J. C. Walton, (Alabama); Walter M. Pierce, Oregon; William S. Flynn, Rhode Island; Thomas McLeod, South Carolina; Charles R. (Abbey, Utah; Ephraim F. Morgan, West (Virginia); John J. Blaine, Wisconsin; William B. Ross, Wyoming.

General Committee—Joseph N. Weber, (resident American Federation of Musicians and Representing American Federation of Labor; Kenyon L. Butterfield, (resident American Country Life Association; George H. Brown, New American Society of Composers, Authors and Publishers; C. H. Livingston, (resident Boy Scouts of America; James R. (ward, president American Farm Bureau Federation; Frank L. Sealy, (resident American Guild of Organists; J. E. (Bertson, president National Association of Manufacturers; J. A. Flaherty, (resident Knight, Knights of Columbus; (ward W. Lawrence, president Music Industries Chamber of Commerce; Robert (Watkins, president National Association of Music Merchants; T. Tertius (resident National Association of Organists; W. Otto Miessner, president National Music Supervisors' Conference; Mrs. Florence French, editor Musical (ader (Chicago); John C. Freund, editor Musical America (New York); Leon (Leibling, editor Musical Courier (New York); Alfred Menger, editor Pacific Coast Musical Review (San Francisco); Charles E. Watt, editor Music (ews (Chicago); James F. Cooke, editor Etude (Philadelphia); Gustave Saenr, editor Musical Observer (New (York); Lee, president Community Service, Inc.; Julius H. Barnes, (resident Chamber of Commerce of the (United States; Miss Rose Brenner, (resident Council of Jewish Women; Mrs. (rbert Hoover, president Girl Scouts, (C. Mrs. Robert E. Speer, president National Board Young Women's Christian (Association; Jane William H. Wadams, president National Child Welfare (Association; Mrs. Philip N. Moore, (resident National Council of Women; Mrs. (hn F. Lyons, president National Federation of Music Clubs.

Many of those whose acceptances have been received sent enthusiastic letters expressing their approval of the National Music Week. It is not the purpose of the National Music Week Committee to control in any way the local services, for these are to be carried out as the local people find best suited to their needs and conditions. No city will be urged to join the movement, so that the Music Week observance will be a real self expression of the people. Its growth will, therefore, be natural and permanent. All cities desirous of participating will be helped by information, suggestions, and general material which will facilitate the work. It is believed that through the influential and representative character of the committee that cities which have not yet introduced the Music Week idea will organize a genuine Music Week effort and associate this with the untiring observance next year.

SOONER OR LATER the musical profession and musical public of the Pacific Coast will be confronted with weighty problems that can only be solved by combining the various elements that constitute the musical life of the Pacific West. To do this quickly and effectively the profession and public needs a PACIFIC COAST JOURNAL that reaches every corner of the Coast QUICKLY from a geographically centrally located point. The Pacific Coast Musical Review is published geographically from a logical distributing center. Furthermore it is NOT FRAMED TO TELL ITS MIND FOR THE GOOD OF THE PROFESSION AND PUBLIC.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 14

SAN FRANCISCO, SATURDAY, JULY 7, 1923.

PRICE 10 CENTS

## GRIFFITH IS DELIGHTED WITH CALIFORNIA

Distinguished Vocal Pedagogue Cordially Received in Los Angeles and Many Students Take Advantage of His Presence to Learn About the Principles and Ideals Which Have Made Yeatman Griffith an International Factor in Vocal Pedagogy

BY ALFRED METZGER

Ever since the idea of summer master classes has brought occasionally pedagogues of distinction to our far western shores there has arisen an occasional protest against a practice which some teachers regard as an infringement upon their territorial rights and others as an imposition upon young students who they claim can not possibly gain any benefits commensurate with the usually high compensation of the visiting instructor. The Pacific Coast Musical Review being unconditionally committed to the policy of tolerance, has always maintained that there is not such a thing as infringement of territorial rights of our resident teachers. The survival of the fittest is the only law which this paper recognizes in the matter of competition. And if any music teacher has not succeeded in implanting upon the mind of his pupils such confidence that it is impossible for anyone else to weaken it, he has failed to develop loyalty in such student and should not be sorry to lose him.

The question as to whether the pupil receives sufficient return for his money is one that concerns only the pupil himself and those who defray the expenses. To one questions the pedagogical proficiency of those who come here to establish temporary classes. Even though an incompetent teacher may occasionally become identified with this master class movement, it will be impossible for him to maintain his position very long. Now, my pupil who is sufficiently intelligent is able to learn SOMETHING from an efficient pedagogue. And that SOMETHING may be worth every cent of all the money expended during the period of such teacher's activity here. In the realm of education it is not a question as to how much you receive for a specified amount of money, but it is only a question HOW MUCH YOU ARE ABLE TO RETAIN, or in other words it is purely a matter of the intelligence of the student.

In order that our teachers and students in the Pacific Coast may prove of value to the musical progress of the community, it is necessary that they constantly keep in touch with musical education elsewhere in the world. It is impossible to secure all such information from books. Personal association with leaders in the pedagogical field is absolutely essential. Some of our teachers and artists possess sufficient means to make a trip to the music centers where such leaders are active. Others are not so fortunate. Now, it seems to us that those unable to visit the music centers of the country should not be deprived of this great advantage of personally knowing leaders in musical thought, exchanging ideas, gaining new horizons, viewing new problems from a new angle. It seems to us that instead of forming an antagonistic attitude toward distinguished pedagogues who visit us three thousand miles away from the center, our teachers and artists should be the ones to take advantage of their presence.

"I did not come here," said Yeatman Griffith to us in his affable and gentle way, "to become an interloper. On the contrary I came here upon special invitation from those who wished me to come in order to add my share of help to the wonderfully increasing musical in-

telligence of the students of the great West. Like every pedagogue I feel that I have a message that is welcome to any one eager to advance. For several years many friends have been trying to induce me to come to California, but I have always told them the time was not ripe for me to accede to their wishes. But

"I am possibly not the first, nor the last, visitor who has told you that California furnishes the most remarkable quantity of flawless vocal material that has ever been assembled within the borders of one State. Practically every voice I hear is naturally endowed with all the qualities that develop into excellent timbre and tone. If every one whose voice I heard also possessed sufficient mental material to utilize it properly, then every artist or student who has come to see me will become an ornament to the profession and a disciple of fame. I am indeed grateful to my friend, L. E. Behymer for having induced me to come here this summer. My message is really a very simple one. It is based upon the principle of obtaining the best results with the least expenditure of effort. That is to say to sing naturally.

for this reason the technic of singing is complex to him and anyone can tell a student anything about singing without insulting his common sense.

"It is one of my dearest problems to SHOW the student the instrument he uses so that he knows his vocal organ as well as the pianist knows his piano. The study of singing will then become far more simple. One of my dearest experiences was the privilege of conducting masters classes for the Teachers Institute in Minnesota. It was gratifying to know how many of these teachers grasped so readily the simple principles I wanted to convey to them. There were a few who needed rather stern measures to become convinced, but they themselves were surprised to become open to conviction in a shorter period than they expected. And so it is in Los Angeles. It is, indeed, a pleasure to say that my classes in this city surpass my expectations, and as the personnel is exceptionally gratifying both as to intelligence and vocal material I shall be able to accomplish a great deal. From Los Angeles I shall go to Portland where another class is awaiting me, and some day I hope to come to San Francisco."

Mr. Griffith told us in enthusiastic terms of the progress of Miss Laura Walker, whom many San Franciscans will remember. Miss Walker's pedagogy has developed remarkably. She is now a coloratura soprano and is constantly in demand, because of the fine quality of her voice and the judgment with which it is used. Miss Walker has been in New York for several years and is enthusiastic about Mr. Griffith's pedagogy as we can testify from several letters to which we will refer later. Mr. Griffith, as many of our readers well know, belongs among the foremost vocal pedagogues and musicians in general known to the present generation. He is a disciple of what is known as the modern school, and has met with great success in the principal music centers of the world. His Los Angeles and Portland classes should prove of great benefit to the musical impetus of the Pacific West.

The Pacific Coast Musical Review is indebted to Clarence Gustin of Santa Ana for a file of daily papers recording the proceedings of the Convention of the National Federation of Music Clubs which took place in Asheville, N. C. during the early part of June. As soon as we have extracted the most important events as they interest the Pacific Coast we shall give our readers an idea of what was done at that important session. Mr. Gustin tells us while Southern California had an unusually fine representation Northern California was not adequately represented.

Mme. Rose Florence, the distinguished soprano and vocal pedagogue, has decided to continue teaching throughout the summer. Although she will reside in Belvedere she will continue to keep her San Francisco studio open on Mondays and Saturdays. She has a large class of pupils who come to her from all parts of the state especially from Fresno, San Jose and Sacramento. Upon urgent request Mme. Florence has opened a class in Belvedere which she will teach on Tuesdays.

Uda Waldrop, San Francisco's municipal organist, appeared with brilliant success before the Medical Convention at the Civic Auditorium on Thursday afternoon, June 28. He was recalled many times and made an excellent impression upon several thousand delegates and guests. Last Thursday evening Mr. Waldrop appeared with equal success before the National Educational Association also at the Civic Auditorium when he repeated his artistic triumphs of the week before.



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now that they finally have succeeded to win me over to their cause I am indeed glad I came, for California surpasses all my expectations. Had I known about this wonderful country what I know now I dare say I should not have been so long in coming.

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See Page 7 of this Issue

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## TWENTY-SECOND YEAR

### SUMMER MUSIC IN LOS ANGELES

The Pacific Coast Musical Review has been an advocate for music during the summer during the last few years. It is, therefore, but natural that when we find our suggestion practically applied somewhere we should hasten to tell our readers how such summer musical activity is received by the public. We returned this week from a week's stay in the South and we found Los Angeles and vicinity a very beehive of musical activity. Mrs. J. J. Carter, who is responsible for the summer symphony concerts in Hollywood Bowl reports remarkable progress in the accumulation of funds. Already the subscription is bigger than last year and all indications point toward a very prosperous season. The artistic end of the enterprise is also beyond question. Emil Oberhofer, the distinguished conductor who made the Minneapolis Symphony Orchestra famous, is getting ready for rehearsals and speaks in enthusiastic terms of the prospective season. We had a very pleasant chat with him the result of which we shall publish at length in next week's paper.

J. T. Fitzgerald, Merle Armitage and associates are preparing to give a monster production of "The Wayfarer" in the new stadium seating 75,000 people. Committees are meeting and rehearsals will soon begin keeping hundreds of people busy during the summer. Last Monday began an international exposition of the Moving Picture Industry at Exposition Park wherein music plays a prominent role. Alexander Bevan has prepared an exposition chorus which will contribute largely toward the musical success of the enterprise. There will also be band concerts and other musical attractions during the course of this brilliant enterprise which is attracting visitors from all over the world. Mr. Bevan is also getting ready for rehearsals preparatory to the presentation of the open-air production of Aida at Hollywood Bowl which is to take place later in September and of which we shall have more to say next week. Judging from the preliminary plans the scenic investiture will be specially magnificent and artistic. It is being prepared by Douglas Crane, one of the most distinguished artists residing on the Pacific Coast.

Charles Wakefield Cadman is presenting some excellent programs of his own compositions at the Metropolitan Theatre, while Ulderico Margelli has written exceptionally fine music for the Covered Wagon which is now in its twelfth week of crowded productions. Mr. Scholl, the organist, adding greatly to the musical merit of the

musical setting. Herman Heller with a large orchestra is giving fine music at the Metropolitan Theatre, while Maurice Lawrence at the Million Dollar Theatre and other large orchestras at the Loew State, California, and Cinema Theatre contribute greatly to the summer musical activities of Los Angeles and vicinity. The music at the moving picture theatres is so extraordinarily fine that we shall devote a special article to this phase of summer music in the next issue.

During our visit the organizers residing on the Pacific Coast held the first convention at the University of Southern California and at the First Presbyterian Church during the larger part of the week. A big portion of the proceedings consisted of organ recitals. Among the visitors was Mr. Doane, the distinguished New York organist, who gave an excellent concert, as did also other well known organists who reside on the Coast and of whom we shall speak next week. Yeatman Griffith, the eminent vocal pedagogue, began his master classes last week and from all appearances they will be gratifyingly large. Benno Mirowitch, the famous Russian pianist is also giving master classes. The musical part of the summer session of the Southern California Branch of the University of California will include concerts by distinguished artists. Olga Steeb, the excellent pianist, will continue her pedagogical and concert work during the summer.

Not one of the least factors in aiding to keep Los Angeles busy during the summer is Rena MacDowell of the Behymer office who a few weeks ago was appointed associate manager to L. E. Behymer, a position to which she is surely entitled, because of her exceptional executive ability, her untiring enthusiasm, her unfailing judgment and her untiring energy. Official announcement of the appointment appears elsewhere in this issue.

We found the studios active, most of the teachers busy, the students in the main continuing their studies and an exceptionally large number of San Francisco and other bay cities' musicians spending their vacation in the Southland. Indeed we never knew of so many musicians and musical people from Northern California spending their vacation in Southern California. This goes to show that the two ends of the State are not as far apart as they used to be. They may still be five hundred miles away from one another, but it is certain that they take more interest in each other and are getting closer together socially and commercially. It is a good sign. Co-operation is the watchword of the day. If you work with your fellow men toward one common aim you will accomplish wonders. If you try to make your way single handed you will fail. We have been trying to enumerate what San Francisco is doing for music during the summer, and with regret we are unable to present one single enterprise except Gaetano Merola's excellent choral rehearsals for the grand opera productions to be given next September under the auspices of the San Francisco Opera Association for 1923. In Berkeley the University of California is giving a number of fine concerts during the summer session. Our moving picture theatres are improving with their orchestras, specially the Loew Warfield and the California Theatres, but they do not match Los Angeles either in the size of the orchestras or the excellence of the programs. It is about time some one took action and help San Francisco and vicinity to enjoy a genuine summer season of music.

### BEHYMER TO HAVE ASSOCIATE MANAGER Rena MacDowell Receives Well Deserved Acknowledgment of Valuable Services in Behalf of Visiting and Resident Artists

Miss Rena MacDowell has been appointed associate manager to L. E. Behymer, the popular California Impresario. This is a fully-deserved recognition, especially, as Miss MacDowell has for years borne the responsibilities of that title or position, and with an amount of success which has won her not only the full confidence of Mr. Behymer, but also the admiration of well-known New York managers, who realized her executive powers and resourcefulness. She is probably the youngest "Impresaria" to occupy so important and conspicuous position.

Perhaps it remained for the professional musical observer to note the serviceable labor of love Miss MacDowell has rendered to the musical public at large, to music clubs and to the musical guild. That same quality

of highest integrity which has gained her trust and friendship among prominent managers of the country has made her also an outstanding personality in the musical world of the southwest. Her most recent activities have been in connection with the Los Angeles Music Week. Likewise she is a ready supporter of everything finely American in music and musicians, while entirely open to the message of the foreign artist.

With Manager Behymer, this "Impresaria" shares an astonishing facility for disposing of much work. When Manager Behymer was suddenly taken ill two years ago on the eve of the Los Angeles Chicago Opera engagement Miss MacDowell took his personal representative, took the helm, piloting the season with skill and routine. Since then she has twice visited the eastern booking centers in the Behymer interests.

## A SARGASSO SEA

By ANIL DEER

Tradition has proved a veritable Sargasso Sea to many an artist, whose ship of art has been wrecked and tangled beyond extrication, in the fastidious American in music and musicians, while entirely open to the message of the foreign artist. Tradition, that to prove original, one must shatter all musical conventions and ideals, rather learn to add to these, creating new perpetually. Sarah Bernhardt was said to have recanted every part she ever acted, disdaining to do as any other had done previously; thereby proving her artistic breadth.

The tragedy is that much, which is now tradition, come to pass as the result of mistakes, or the easiest way of eluding a difficulty, oftentimes the aftermath of incontinency; to the detriment of the art for generations. Yet, many tradition lovers are so firm in their admiration that they will unqualifiedly condemn any artist who dares deviate one iota from the set path of same.

Recently I overheard a musician of note voice an adverse opinion of a well-known concert pianist, because in rendering Beethoven the artist instilled his own interpretation, yet the artist's Beethoven interpretation, like himself, is world renowned. When he plays it he plays on your heart strings simultaneously and the melody extracted depends on your reaction; this, in turn, depending on your own attributes of mind and soul.

Up to the time of Chopin no pianist dared use the thumb on the black keys in a running passage, but Chopin, being Chopin, shattered that tradition, for good and all. Remember, it is not the American public who insist on tradition being observed; too wise for that they prefer one to show thought, that one thinks individually and not according to the beaten path. Taught to interpret as if the mind were a phonograph record of all it has heard. To slavishly follow tradition is to destroy sincerity.

Therefore, artists of today, be not afraid to sail on a voyage of exploration, on hitherto uncharted seas; you may be so fortunate as to discover a new and unknown land, the beauties of which will fully repay the hardships undergone in the course of discovery.

## QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is the pure minor scale?—I. B.  
That form of the minor scale which is not changed by means of accidentals and which, therefore, has a whole tone between the seventh and eighth degrees. The half tones of the scale are between the first and second, and third, and the fifth and sixth degrees; all the other intervals of the scale are whole tones.

2. What is meant by the "break" in the clarinet?—S. L.

The "break" in the clarinet is the range a fourth in extent between the chalumeau and middle registers. The tones of the break are produced by extra keys and are inferior in quality. Composers usually try to avoid them.

3. What does anacrusis mean?—S. S.

When a melody does not begin on the principal accent of the measure, the initial notes preceding the principal accent are called the anacrusis.

4. Which is the Kreutzer Sonata?—C. E. A.

The ninth violin sonata of Beethoven. A major, Op. 47.

5. Can you tell me when Sibelius' "Finlandia" was performed for the first time in San Francisco?—R. S. R.  
February 14, 1913, by the San Francisco Symphony Orchestra.

John De Loss Brown, a pioneer worker for community music in Long Beach, Calif., died recently in that city from pneumonia. He had been a member of the Long Beach Music Week Committee for the past two years and had been a leader and organizer of the Monday night community sings presented by Long Beach Community Service. In addition he had directed the Sunday morning song services at the Y. M. C. A. Mr. Brown had formerly been a choir leader and a male quartet singer in the Chautauqua field.

## MADAME VOUGHT GIVES ANOTHER CONCERT

It would be impossible to enumerate the "thrills" which the large audience experienced at the last concert given by well-known California artists at the Fitzgerald Memorial Church under the direction of Madame Stella Raymond-Vought, concert manager. The concert was the third of a series of ten which are being given in the church once a month and the silver collection is applied to payments on the recently installed organ of the church. The total receipts from a church seating 350 people was \$134, which plainly shows the interest that is being manifested in these concerts by the community.

Edna Linkowski opened the program by playing a Mendelssohn concerto, with George Kruger at the second piano. Miss Linkowski displayed wonderful skill, understanding and technique and her ability for memorizing the whole score made a deep impression on her auditors. Lucille White (artist pupil of Mme. Vought) proved not only a singer with an exceptional lyric soprano voice of beauty and sweetness, which she used with great artistry, but she was a vision of loveliness. Her vocal numbers brought rounds of applause.

Robert Romani, the Australian bass-baritone who very recently has joined the ranks of California artists, was at his best in a group of songs that displayed a deep, rich voice, which he used with decided artistry in interpreting both oratorio and operatic selections. He sings with musicianly skill and understanding. Elie Rademann Miller, displayed a contralto voice of both quality and quantity and sings with artistic poise and finish. She showed mastery of vocal material, plus personality.

Dorothy Dukes Dinan was heard in a group of cello solos that left the audience enraptured. She plays with a warm sympathetic tone, and with exceptionally pure technique and surety. Her interpretations proved her to be a serious and conscientious musician with a thorough musical understanding. Mme. Scheila Vuorkert won the hearts of an appreciative audience with her delightful whistling solos, which she gave in Indian costume, she being of Indian and Hawaiian descent. Many who had never heard whistling presented as an art before were a little sceptic, but only until they heard the first bird-like sounds coming from Mme. Scheila; their skepticism then turned to great pleasure, for it is a pleasure to listen and to watch Mme. Scheila, a professional at her art. Her whistling numbers transported her listeners to the woods and haunts of the silver-throated birds. Hers was indeed a credible performance.

Robert D. MacInre, baritone, exhibited a beautiful voice with fine interpretation and good control with breadth of tone. He won great applause from a delighted audience, after his rendition of Dio possenti from Faust. Maybel Sherburne West, pianist, played the closing number, a Chopin concerto, assisted at the second piano by her talented pupil, Marie Rambo. Mrs. West, who is well-known in the musical world for her decided professional ability, again proved herself a musician of unusual skill and musicianship by her thorough reading of the Chopin concerto. She displayed grace, poise and artistic finish in her work and radiated personality, the big asset so necessary for musicians. E. P. Illingworth, organist of Sacred Heart church, Theodor Irwin, Martha Dukes Parker and Maybel Sherburne West added greatly to the success of the program with their splendid piano accompaniments to the several artists.

## SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

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Department Manager, Sue Davis Hayward, 327 East San Carlos St. Phone San Jose 4713-J.

San Jose, July 3, 1923.

At a final meeting of the convention committees held Monday evening arrangements were perfected for the handling of the gatherings of music teachers which begins Wednesday evening and continues until Saturday afternoon. The banquet Wednesday evening in the grey room of Hotel Vendome promises to be an interesting affair. One of the most interesting addresses of the convention will be that of Glenn Woods, director of music in the Oakland schools. Mr. Woods is a national authority on public school music and has contributed more to the development of instrumental music in the schools than any other man in America. Mr. Woods will speak on a topic concerning the relation of the private teacher to the school music system.

The program for the four days is as follows: Wednesday, July 4th, Reception to delegates and guests from 6:00 to 7:00 p. m. at Hotel Vendome; Banquet in Grey Room at 7:00 p. m. Frank Carroll Gilpin, toastmaster.

Thursday, July 5th, 9:00 a. m., College of Pacific members present State card for official badge; 9:30 a. m., formal opening of convention, Charles M. Dennis presiding. Civic recognition, Hon. C. Green, presiding; (a) Lucille, No. 1 (Lucille Crews), (b) Scherzo (Chas. H. Marsh), (c) Night Winds (Chas. T. Giffers), (d) An English Waltz, (Cyril Scott), Miss Springston; (a) M'Appari Tutt Amour (air from Martha-Flotow), (b) O Cool Is the Valley (Louis Koenenich), (c) Passing By (Puccini), (d) Come Unto Him (Handel), (e) Hymn to the Night (Lampert-Tipton), (f) Duke (Cocktail), (g) L. Lowman, Miss Ruth Pepper, accompanist; (a) Prize Song (from The Mastersingers) (Wagner-Wilhelm), (b) Rondo Capriccioso (Saint-Saens), Signor de Grassi, Mrs. George Richardson, accompanist.

11:00 a. m., Piano round table, Miss Edna Cornell Ford (Oakland), presiding. Subjects: Interest, how to obtain and hold, Miss Edna Ford Young, children's teaching methods, Mrs. Carol Comstock (Santa Barbara).

1:00 p. m., C. Albert Tufts, A. G. O., organist, (Los Angeles), Miss Rena Lazelle, soprano (San Francisco), Raymond McPeeters pianist, (Pasadena), will present the following: (a) Fanfare Fugue (Krebs), (b) Idyl (Indian Summer) (E. Belmont Smith), (c) Staccato Caprice (Tufts), (d) Berceuse in D (Bonnet), (e) Toccato in C minor (Diggie), Mr. Tufts; (a) Aria of The Queen of the Night (from The Magic Flute) (Mozart), (b) Widmung (Schumann), (c) Un Baiser (Thomas), (d) La Pandereta (Alvarez), (e) The Lady Picking Mulberries (Stillman-Kelley), (f) From the Ponte Vecchio Florence (Winter Watts), (g) A Spring Fancy (John Denmore), Miss Rena Lazelle, Miss Hazel Nichols, accompanist; (a) Pastoral Varie (Mozart), (b) Capriccio B minor, Op. 76, No. 2 (Brahms), (c) Twelfth Rhapsody (Liszt), Mr. McPeeters.

2:15 p. m., Miss Gertrude Field, lecture (San Francisco), Mrs. Murray McAdam Yerbury, contralto (Stockton). Paper, The field open to the teacher of music, Miss Field (director of Community Settlement School); (a) Sink, Red Sun (Del Riego), (b) Cry of Rachel (Salter), (c) Spring's Awakening (Sanderson), Mrs. Yerbury. 3:00 p. m., vocal round table, Charles M. Dennis (San Jose), Miss Louise Massey (San Francisco).

8:15 p. m., State Teachers' College, Mrs. Vernice Brand, contralto (San Diego), Mrs. Ollimae Matthews, violinist (Santa Barbara), Mr. Elwin A. Calberg, pianist (Oakland). (a) L'heure Exquise (Poldowski), (b) Le Colloque (Debussy), (c) Une Veille Chanson Espagnole (Aubert), (d) As Fair Is She as Noonday Light (Rachmaninoff), (e) At the Ball (Tschakowsky), (f) Was I Not a Blade of Grass (Tschakowsky), (g) Soave a Capri (Alice Barnett), (h) Night Song at Amalfi (Barnett), (i) Ebb Tide (Barnett), (j) Another Hour With Thee (Barnett), (k) Flower Song Night (Barnett), (l) The Drums of the Sea (Barnett), Mrs. Brand, Alice Barnett at the piano. (a) Rhapsody in G minor (Brahms), (b) Folk Song with Variations (Merikanto), (c) If I Were a Bird (Chopin), (d) Impromptu F sharp (Chopin), (e) Tenth Rhapsody (Liszt), Mr. Calberg; Le Rossignol (Albafie), Mrs. Matthews; (a) Lamento (A Lament) (Paladitche), (b) Fan-tches (Queer Figures) (Debussy), (c) Le Temps des Lilas (Lilac Time) (Chanson), (d) Le Moulin (The Mill) (Pierne), (e) Traum Durch die Dämmerung (A Dream Through Twilight), (Richard Strauss), (f) Lord Rendal nun (Devotion) (Richard Strauss), (g) Lord Rendal nun (Devotion) (Richard Strauss), (h) My Father Has Some Very Fine Sheep (arr. by Herbert Hughes), Lawrence Strauss; Edgar Thorp, accompanist.

Friday, July 6th, 9:30 a. m., business. 9:45, Miss Beatrice Clifford, A. G. O., organist (San Francisco); Historical program—(a) Prelude (German) (1604-172), (b) Prelude (German) (1665-1727) (Büttstedt), (c) Prelude (3rd Sonata C Minor Op. 50) (Gulmanti), (d) Nightingale and Rose (Saint-Saens), (f) Will-o'-the-Wisp (Gordan Batch Nevin), (g) Reverie (Debussy).

10 a. m., organ round table, Allan Bacon, A. G. O. (San Jose), teacher of organ, College of Pacific, 112 a. m., Mrs. Bertha Vaughn, soprano (Los Angeles), Miss

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Ruth Pepper, A. G. O., organist (Sacramento), will give the following: (a) Tes Yeux (Rabey), (b) La Papillonne (Chausson), (c) La Girometta (Sibella), (d) Venus (Grunn), (e) Fan Song (Grunn), (f) Joy (Shmons), Mrs. Vaughn, Homer Grunn, accompanist; Scherzo 5th Sonata (Gulmanti), Miss Pepper.

8:15 p. m., Sequoia Trio (San Francisco), Pierre Douilly, pianist, Arthur Conradi, violinist, Arthur Weik, cellist, heard in the following: Trio, G Minor, Op. 1 (Ruhinstein).

1:45 p. m., violin round table, Orley See (Oakland) 2:30 p. m., trip to Stanford University; 4 p. m., State Ford Chapel, complimentary recital, Warren D. Alle A. G. O. (Palo Alto), organist of Stanford Memorial Church, program given in issue of last week. 8:15 p. m., State Teachers' College, Northern California Composers' program: Sarabande and Variations Pierre Douillet, for two pianos; Theme, Andante al Sarabande, I, Var. Poco più vivo e leggerissimo, III, Var. Tempo Mazurka, IV, Var. L'inversione della Sarabande, V, Var. Alternando nei due piani, VI, Var. Fugue Allegro al Doullet; Grand Little Songs, Mary Carr Mooe, I, From the Nursery—(a) The Brooklet, (b) The Ro-a-Bye Lady, (c) Hushaby Dolly; II, Fur and Feathers

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(a) The Hen, (b) The Wren and the Hen, (c) The Bird and the Squirrel; III. The Little Dove Song—(a) You, (b) Dweller in My Dreams, (c) Song of a Farm, interpreted by the composer, Mary Carr Moore; (a) Waltz Scherzo (Thomas Frederick Freeman), (b) Rhapsodie Prelude (Antonio de Grassi), Miss Mertiana Towler; (a) Une Souvenir, (b) A Vision (John McCullough), Orley See, John Metcal at the piano; (a) The Throats, (b) The Rose Morn (c) Of A' the Airs the Wind Can Blow (Virginia Graham), Miss Virginia Graham, Miss Mertiana Towler, accompanist; Donner Sonata (Paul Martin), Paul Martin.

Saturday, July 6th, 9:00 a. m., meeting of State board of directors, county vice-presidents and local presidents. 10:00 a. m., general business session, Z. Earl Meeker, presiding. 11:00 a. m., address, How public school music contributes to the business of the private music teacher. Glenn H. Woods (Director of music, Oakland schools). 12:00 m., Report of nominating committee. 1:30 p. m., paper, Miss Adelaide Trowbridge (Los Angeles) business, discussions, adjournment, social hour.

Warren D. Allen, organist of Stanford University, will present the following programs in Memorial Church during the coming week. On Sunday afternoon, July 8, at 4 o'clock: Sonata in A major, No. 3—Con motu maestoso, Andante tranquillo (Mendelssohn); Berceuse (Louis Vierne); Intermezzo from the Suite, L'Arlesienne (Bizet); Marche Heroique (St. Saens). Tuesday afternoon, July 10, at 4:15 o'clock: Sonata in D minor, No. 3—Chorale and Variation on "Our Father, Thou Art in Heaven, Fuga, Final—Andante" (Mendelssohn); Rondo (Seth Bingham); In Paradisum (Th. Dubois); Toccata in B minor (Augustin Barie). Thursday afternoon, July 12, at 5:15 o'clock: Chorale, Es Ist Das Heil (Bach); Pastorale (Louis Verne); Suite Arabesque, Op. 57—Introduction, Andante Morisco (Arabia deserta), Allegretto to leggiero (Arabia felix), Finale (F. W. Holloway).

Mrs. Leroy V. Brant gave a very successful recital of three of her vocal pupils, the Misses Albertine Bissel, Leah Harris, and Alice Hitchcock, Monday evening, at the Institute parlors. The three young ladies were pupils of one year's standing, and their performance was marked by the good foundation which they had laid in that length of time. Beautiful flowers for decorations and received as a tribute to the performers marked the occasion. The parlors were filled to overflowing, many standing in the reception hall to listen. At the conclusion of the program LeRoy V. Brant announced that there would be held at the Institute a summer session of seven weeks, beginning July 16, at which time all branches of music would be given in intensive courses.

Miss Hazel Kelley presented twenty-five pupils in recital Wednesday evening, June 27, at the Christian Church on South Fifth street. Edwin Ferguson, tenor, was the assisting artist, being heard in two numbers. Quite an unusual feature was the playing of eleven-year-old Marjorie Johns. A year ago she gave a program of nine numbers, besides playing the accompaniments for a vocalist. Upon this occasion she played Leschetitzky's Two Larks, and accompanied Mr. Ferguson, playing entirely from memory. She is the pianist in the combined grammar school orchestra of this city, as well as for the orchestra of the school which she attends, which is quite remarkable for one of her age. The program Miss Kelley's students presented was as follows: Dance Song (Tomlinson), Jack Mattley; Nodding Daisies (Barbour), Raymond Bernzotti; Twilight (Mama Zucca), Catherine Blase; Evening Star (Krogmann), Thelma Cianculli; Marionette March (Early), Genevieve White; Robin's Lullaby (Krogmann), Vienna Morella; (a) Ride a Cock Horse, (b) Whirlwind (Jenkins), Jimmy Ferguson; Waltz (Rogers), Ella Ree Ferguson; (a) Dancing Lesson (Ducelle), (b) Arabesque (Burgmuller), Gertrude Millard; Over Rock, Over Hills (Jenkins), Edna Stringfellow; Juggler Comedian (Mendelssohn), Margaret Barr, Spinning Wheel (Herman), Grace Sinclair; Gypsy Dance (Frontini), Lorna Gurvine; (a) Sunbeams (Licurance), (b) Rhapsodie Mignonne (Koelling), Mary Alice Finch; (a) Elfin Dance (Grieg), (b) Polonaise Americaine (Carpenter), Carol Melvin; Vocal—(a) Songs My Mother Taught Me (Dvorak), (b) The Star (Rogers), Edwin Ferguson, Marjorie Johns at the piano; Minuet (Paderewski),

Lorna Gurvine; Impromptu (Reinhold), Minnie Brinkman; (a) By the Sea (Schubert), (b) Russian Dance (Priml), Wilbur Cox; Two Larks (Leschetitzky), Marjorie Johns; The Erlking (Schubert-Liszt), Minnie Brinkman.

In speaking of The Wiley B. Allen Company it may be interesting to learn that the first link in the chain of these well known music stores was forged in San Jose in 1873 by Mr. Allen. From this small beginning was reared an institution that serves the entire Pacific Coast. Early in life Mr. Allen realized that confidence was the one great factor—as influential among institutions as well as individuals—that must be cultivated to assure him success in his chosen field. Courtesy, Truth, Value, was the foundation upon which he must build in order to gain and hold the confidence of the public. How well this principle has been adhered to may be judged by the constant progress of The Wiley B. Allen Company through the years.

Mr. R. F. Akers is the new manager for the San Jose branch. While a newcomer to the Pacific Coast, he is well and favorably known in the eastern and middle western states. San Jose and The Wiley B. Allen Company are to be congratulated in securing a man of such wide experience and with a successful record covering a period of twenty years in the piano business as their local manager. Mr. Akers' first venture in the piano business was with the F. B. Miller Co., in Springfield, Ohio, in 1903. Nature having endowed him with a pleasing personality, a keen business instinct and a high regard for fair dealing, his success was assured from the first. Before coming to the coast Mr. Akers was connected with some of the foremost piano houses in the country, being manager of the Wurlitzer Piano Company of Dayton, Ohio, manager of the piano department for Gimble Bros., Milwaukee. Sales manager for Kauffman Bros. Piano Company, Pittsburgh, sales manager for the Gulbraun-Dickenson Company of New York City.

Mr. Akers is ably assisted in the management of the Wiley B. Allen Company San Jose store by Mr. W. R. Hingworth, who has been connected with the photograph department of the Allen Company for several years.

Seventy-three years ago a man with small capital, but rich in ambition and enterprise, opened a small music store in San Francisco. With the courage of his convictions, Quincy A. Chase battled discouragement and adversity, steadily maintaining that any business conducted with the interests of its customers as a paramount issue, plus a little more service and courtesy, and a determination to give one hundred cents value on every dollar, was bound to succeed. How well that policy, strictly adhered to throughout the years, has paid in dollars and cents is demonstrated by the extent of the Kohler & Chase operations today.

Under the efficient leadership of George Q. Chase, now president, the firm has become one of the dominant factors in the piano and talking machine industry on the Pacific Coast. With two retail stores in San Francisco, one in Oakland, and one in Sacramento and one in San Jose, besides an enormous wholesale trade extending from Canada to Mexico and with its assets well over the eleven million dollar mark, the firm can be justly proud of its adopted slogan, "For the Advancement of Music."

The San Jose store, opened in September, 1922, is the direct result of the persistency of C. T. Bacon, its present manager. Bacon, then credit manager, knowing the richness of the Santa Clara Valley, never lost an opportunity to impress upon the minds of the executives the possibilities of a branch store in San Jose. This store, leaping into almost instant popularity, has more than justified Bacon's statements, and in recognition of his successful management he has been signally honored by appointments to two positions of responsibility in managers and Kohler & Chase Association organizations.

### SAN JOSE MUSIC CO. IN NEW QUARTERS

The San Jose Music Co., operated and managed by O. B. Anderson, president, and C. S. Anderson, vice-president, was established in 1920. The firm has experienced a very rapid growth in its business and today ranks as one of the leading stores in San Jose. Recently the firm has taken over the entire second floor of the Jose Theatre building, which additional space will be utilized for studios and demonstration rooms. Studios are now available for music teachers. The Baldwin, Ellington, Hamilton and Howard pianos are the principal instruments sold. Phonographs and a large line of small goods are also carried. Special attention and consideration will be extended to teachers who may have business intercourse with the firm.

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## THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from last week)

The conductor feels a certain emotional thrill in response to the composer's message which, if he possesses that essential quality of a conductor, he is able to transmit to his musicians. But making himself the matrix for reflecting and transmitting the desires of the composer to the musicians must be unconsciously done—that is, his gestures, grimaces, contortions, and other means of expression cannot be too much studied nor overdone, else he appears a poseur to both musicians and audience, losing to a certain extent the co-operation of one, and the respect of both. This subtle, intangible quality must be innately in the successful conductor, congenital with him.

The public as a body does not recognize that by far the greater part of the conductor's work rests upon an art basis and that only a comparatively small portion of it is science. If it were a science, conducting could be taught. As it is, conducting is born, not made, although, of course, they can be trained and developed.

The great difference between science and art is, that the former is susceptible of organization into a body of principles and laws which WILL WORK IN EVERY CASE, while the latter is intangible, subtle, and ever-varying. Schumann, although a genius of the first rank, was a wretched failure as a conductor, not because his musical knowledge was inadequate, but because he did not have that peculiar ability which enables one man to dominate others musically, a sense of personal, musical, magnetism which is almost palpable, which runs down the end of the baton like radio waves through the ether, transmitting magically the thoughts and wishes of the conductor to his men, making them, of their own selves, his desire. Other great composers—Berlioz, Massenet, Saint-Saëns, likewise failed as conductors for the same reason, and even Beethoven and Brahms should not conduct their own works as well as some of their contemporaries whose names are now forgotten.

Imagination is that power of mind by which we form pictures of things not present—the power of representing a mental product as an image. It stands in close relation to memory, in fact absolutely depends upon memory for its materials. Memory holds and brings back our past experiences just as they were without any modification. Memory is the faculty of unaltered reproduction, while imagination is the faculty of altered reproduction.

Memory furnishes us the materials; desire gives us the law or the model, and imagination paints the picture. It is the power which represents the elements of knowledge in modified forms and in new combinations. Some of the most familiar creatures and objects of literature, art and music are products solely of the imagination—the mermaid, the centaur, Medusa, Pegasus, and in art, the Sistine Madonna, the Last Judgment, the Laocöon, the Apollo Belvedere, and so on through the wealth of mythologic and artistic fancy.

Imagination modifies experiences, rearranges them, analyzes them, and creates new wholes. It makes models, constructs hypotheses, forms systems, creates poems and symphonies. Realities, touched by its magic wand, become ideals.

Not the scientific imagination, which is reflective, deliberative or philosophic, but the aesthetic imagination, is with what we are concerned in this article. Its end is not knowledge, as in the scientific, but beauty. It is accompanied by a vision. Its forms are more intricate and also more inexplicable because they arise from an emotional stimulus. Hence great artists are usually persons of emotional and erratic temperament.

The aesthetic (or artistic) imagination works by the aid of ideals. An ideal is a mental concept regarded as a standard of perfection, a mode of perfect existence. Ideals are creations of the mind, its contradiction to what is, which exist independent of the mind. An ideal is a working model, the harmonious blending into one mental product of the ideas and the object.

Our imaginary creations—creatures of our aesthetic imaginations—are but the reflex of our personal experience. If we live in a low or sensuous sphere, our imagination will be of a kind to correspond, and our ideals will be equally low.

This principle has an application of great importance to the orchestra conductor, even though he is no farther advanced in his profession than at the head of a small picture orchestra. His musical ideals will depend entirely upon his musical experience, the kind of music he has heard and played, the musical atmosphere in which he lives, his companions, as well as his general education along cultural lines. If he lives in a low musical sphere, his musical ideals will be low, for musical culture consists in knowing and associating with the best.

It is not possible to CONDUCT an orchestra with expression and feeling without the aid of a well trained imagination. Thought and sentiment are indeed necessary on the part of the conductor for proper expression, but these must be accompanied by a lively imagination, the power which enables him to place himself in the situations and conditions so that he becomes oblivious to the outer world.

In my opinion, IMAGINATION IS TO THE ORCHESTRA CONDUCTOR WHAT GASOLINE IS TO THE AUTOMOBILE, NAMELY, A PROPELLING POWER.

(To be continued)

## MILLS COLLEGE MUSICAL ACTIVITIES

Although the events recorded in the following lines have taken place some time ago, they represent such prominent educational features of California's musical life that even at this late date they will prove of interest to our readers.

The closing week of the Music Department of Mills College was celebrated by three concerts. The annual Students' Composition Concert under the direction of Wm. J. McCoy was given at the Hotel Oakland on Friday evening, May 4. Connell Keefe's Anthem for Soli-chorus and orchestra, with antiphonal chorus is a fine big work, and was given a thoroughly good performance. The whole program went through with great credit to the Composition Department.

The Song Treasures by Miss Keefe received the annual publication prize which is an acceptance each year for publication by Sherman, Clay & Company of San Francisco. The Ardeila Mills prize for original composition was awarded to Vilas Derr. The Elizabeth Mills Crothers Fellowship in Music went to Dorothy Thomas.

The concert formed part of Music Week in Alameda County. This event was so excellent and was so enthusiastically received that we take pleasure in reprinting the entire array of works represented: Orchestra—Scherzo (Isabelle Becker), Chorus—Nod (Helen Prutzman), Mills Chorus; Children's School Songs—(a) Sleepy Head, (b) The Shadow (Vilas Derr), (c) The Little Plant, (d) Little Diamond (Isabelle Becker), Mills College Quartet; Violin—Romance (Violet Stockholm), Rey Marchant; Songs—(a) The Hill Wind (Dorothy Thomas), (b) May (Publication Prize 1922) (Olga Scheuerman), Luther Marchant; Orchestra—Gavotte (Olga Scheuerman), (For strings only); Songs—(a) Dream Lake (Isabel Santana), (b) The Song of the Grass Slings (Marian Handy), (c) The Poet (Vilas Derr), Omo Grimwood; Chorus—(a) Clouds and Stars (Helen Weimar), (b) Wind on the Fly (Isabelle Becker), Mills Chorus; Songs—(a) The Fall (Isabelle Becker), (b) May (Helen Prutzman), (c) Treasures (Connell Keefe), Catherine Urner; Christmas Anthem (Connell Keefe), Soli, Mixed Chorus and Orchestra; Baritone Solo, Clarence Oliver; Soprano Solo, Catherine Urner.

On Saturday afternoon at Alumnæ Hall of Mills College Miss Isabel Santana, assisted by Miss Catherine Urner, appeared in a most enjoyable piano recital. Miss Urner sang a group of songs composed by members of the faculty of Mills College. The complete program was as follows: Etude C minor, Op. 10, No. 12, Nocturne F sharp, Op. 15, No. 2, Ballade A flat, Op. 47, No. 3 (Chopin), Miss Santana; Moonlight (Felix Bumbaugb), Poem by Laurence Throop; Aout (Wm. W. Carruth), Poem by Francis Cooper; Treasures (Connell Keefe), Poem by Helen Bower; The Deep Sea Pearl (Edw. F. Schneider), Poem by Edith M. Thomas; Ici bas (Catherine Urner), Poem by Sully Prudhomme; Cleopatra's Prayer (From the Opera Egypt) William J. McCoy, Libretto by Charles K. Field, Miss Urner, Miss Doris Olsen at the piano; Corante (Dreyschock), Melody G flat, Op. 16, No. 2 (Paderewski), Dance of the Fireflies (McCoy), (From the Cave Man), Spinning Song (Mendelssohn), Miss Santana.

On Saturday evening, May 5, at Lissner Hall of Mills College, also forming part of Music Week of Alameda County, was given a concert in which were interpreted some of classical compositions by students of the music department of Mills College, and the following program was heartily applauded: Theme and Variations (Paderewski), Marian Handy; Lascia ch'io Piana (Handel), Pilgrim's Song (Tschalkowsky), Mildred Butler; The Lark (Glinka-Balakirev), Polichinelle (The Clown) (S. Rachmaninoff), Leconte (Alexander), Pierrot (Dagmar de Rubner), Marjorie Tussing; Symphonie Espagnole, Andante, Ronde, (Lalo), Mary Elizabeth Jump; Deh Vieni non Tardar (Mozart), Les Berceaux (Faure), Natalie Wolin; Scherzo in B flat minor (Chopin), Pearl Blake; O del mio dolce ardor (Gluck), Les Berceaux (Elizabeth M. Thomas), La Mandoline (Debussy), Omo Grimwood; Barcarolle (Rubinstein), Staccato Etude (Rubinstein), Dorothy Thomas; Toccata and Fugue in D minor (Bach), Doris Olsen.

The faculty of the Mills College Music Department consists of the following:

Theory Department—Alice C. Bumbaugh, Harmony; Beattie Connell Keefe, Composition; Wm. W. Carruth, Elementary Orchestration; Wm. J. McCoy (Director) Counterpoint and Composition. Public School Music—Mrs. Lauretta V. Sweeney, director; Mrs. Elizabeth Richardson, assistant. Piano—F. M. Biggerstaff, Edw. F. Schneider, Wm. J. McCoy. Voice—Catherine Urner, Luther Merchant. Organ—Wm. W. Carruth. Violin—Wm. F. Laria. Violoncello—Arthur Weiss.

Louis Graveure, the famous baritone, who will conduct vocal master classes in San Francisco this summer, will find every moment of his time occupied with teaching during the five weeks he is in that city, beginning July 16th next. The class will include master and auditor pupils, and Graveure will also devote time to much private instruction.

## GRAVEURE CLASSES NATION-WIDE ATTRACTION

The teaching of Louis Graveure, the favorite recital baritone, which is scheduled to begin in San Francisco on Monday, July 16th, is attracting nation-wide attention. The famous singer has long been recognized by his fellow artists, by advanced students in song and by vocal teachers as the foremost exponent in the world of the finest accomplishments in voice culture, and the opportunity to study directly with the accomplished artist has been eagerly grasped by a notable number of important students. Members of the classes will gather from such remote points as Oklahoma, Tennessee, New York, Illinois, Texas, Nevada, Oregon and Washington, and from many of the interior California cities, and the list will include a number of the most prominent singing teachers and artists of San Francisco, Los Angeles and Oakland. Graveure employs a method of coaching original with himself.

During the sessions of the "master" and "auditor" classes, which run concurrently for five weeks, with four weekly periods of four hours each, a total of class sessions numbering eighty hours, twenty subjects will be considered in lecture form, each lecture covering approximately a half hour of each period. In this way Graveure states he is able to cover the full gamut of vocal instruction and to impart to his hearers the finer points of tone production, technique, vocal diction, breath control and repertoire. "Master" pupils are those who coach in class, "auditor" pupils also attend all sessions, doing, however, no class work. The Graveure enterprise, which is forcing the Hayes of musical importance in the country, is under the business management of Selby C. Oppenheimer, who is now busy enrolling students for the few places still available in the classes.

## MUNICIPAL ORGAN RECITALS

Under the direction of the Auditorium Committee of the Board of Supervisors, the Sunday afternoon recitals on the municipal organ will be resumed July 8. During the past few months the Auditorium has been in such demand that it has been found impractical to give recitals with any degree of regularity, but Chairman J. Emmet Hayden announces that the new beauties of musical importance in the country, is under the business management of Selby C. Oppenheimer, who is now busy enrolling students for the few places still available in the classes.

One of San Francisco's assets is this great organ, originally installed in Festival Hall at the P. P. I. E., and which has few superiors in any part of the world, and in order that citizens may enjoy its many beauties of sound and music, the Board of Supervisors has decided to make no admission charge, with all seats free and unreserved. Uda Waldrop will occupy the console of the organ at the first recital, for which he is preparing a fine program. Warren D. Allan, organist of Stanford University, will play July 15, and Waldrop will give the remaining July recitals, on the 22nd and 29th.

Deems Taylor, the distinguished music critic of the New York World, in his review of the N. Y. musical season declared that the best recital he ever heard was a recent appearance of Paul Kochanski, the violinist, and Arthur Rubinstein, the pianist. "We have been looking back over the season," says Taylor, "evoking the music events that we remember with the greatest pleasure. They make a queerly assorted collection as they emerge from forgotten drawers, a jumble of pictures and sound memories, some blurred, some sharp, some assuring a retrospective importance that they did not at all possess at the time of their happening, and with no common bond or apparent order or logic beyond the fact that we like to think of them. Music is a sensitive art and an essentially spontaneous one. The best recital we ever heard was a drawing room one one night when Paul Kochanski and Arthur Rubinstein played what they felt like playing to some people who wanted to hear it; and it spoiled us for all the others."

Mrs. Lillian Birmingham, one of California's foremost club women and San Francisco's popular contralto soloist has returned to her home in this city after an absence in the East and Southern section of the country which lasted over a period of six weeks. Mrs. Birmingham went to Washington to attend the Women's Union-Alliance Conference and from there went to Asheville, North Carolina to attend the Federation Convention. Mrs. Birmingham did a great deal, while away, to advertise San Francisco musically and it is quite certain that through her unusual energy and enthusiasm and her untiring efforts in the behalf of California artists and clubs many splendid results will be attained.

The Auditorium Committee of the Board of Supervisors announces the first of summer series of recitals upon the organ at the Exposition Auditorium this Sunday afternoon, at three o'clock. The municipal organist, Uda Waldrop, will preside at the console of the great organ, one of the finest and largest in the world, and this well-known composer and instrumentalist has prepared a very appealing program for the inaugural recital. Emmet Hayden announces that the public will be cordially welcomed, that there will be no reserved seats and that admission will be free. The first program is as follows: Improvisation, Barcarolle from the Fourth Concerto, Op. 19 (Bennett), (a) Cow-keeper's Tune, (b) in Folkstone (Grieg), Toccata and Fugue in G major (Bach), (c) in G major (Therley), (d) Slumber (Gounod), (e) intermezzo, (f) Adagio, from the Suite L'Arlésienne (Bizet), (g) Menuetto, Grand Choeur Dialogue (Gligout).



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*Rosa Ponselle*

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# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, July 2, 1932.

The power of architecture to heighten the beauty of music is a force which might well be employed to greater advantage in concert halls. Some of the moving picture theatres have used this force to more or less advantage, but it was at a musicale given recently at the home of Mrs. Martha Taggart in Hollywood, that I was privileged to enjoy the full power of a union of these two arts.

The house is not a large one, but the architect, Lloyd Wright, so caused it to "grow" out of the steep hillside, north of Los Feliz boulevard, that it achieves the bigness present in any true work of art, whether it be a miniature or a cathedral. From foundation to roof, a unity of design is preserved, the main motifs, appearing and reappearing as beautifully and rhythmically as the theme in a Bach sonata. The drawing-room has two great windows rising the height of two stories. At the base of one of the windows a grand piano is placed.

Lawrence Tibbett had hushed us to a whisper with his interpretation of the Schumann-Heine (Dichterliebe) song cycle. Jean Cowell of the Jamson Quartet sang a delightful group of songs; Carlotta Ruess, accompanied by the composer, sang Eleanor Warren's latest song, "Children of the Moon," and also two songs composed by her talented husband, Sidney King Russell.

This was all delightful, but thus far the heightening power of architecture had not been given its full opportunity. Homer Simmons took his seat at the piano below the great window. He touched the keys to the first notes of Arthur Griff's White Peacock—someone switched off the lights, and a sublime and illuminated silence drenched the room. Through the tall windows the immense vault of night became visible. Little stars shone in the zenith. Moonlight brought the piano into relief against the dark sky. At the base of each window the myriad lights of the city twinkled golden in a blue panel. A kindly shadow veiled the pianist.

The music came mysteriously under his touch like bird-notes in the open. The vertical lines of the room rose upward—long lines of aspiration. Inspired by the loveliness of the night which the architect had so ingeniously built into this little masterpiece of architecture, Homer Simmons passed without pause into a Chopin Nocturne. The notes seem to flow down the tall windows like a delicate cascade. The listeners, dark figures vaguely discernable at the base of long vertical lines gave themselves up to the powerful spell of music.

For a full hour we sat silently listening. Here was the wedding of two great arts, and how like each other they are. Design of recurring melodies and rhythms in the music, and in the dim sweet moonlight, pattern growing and developing in the walls and windows of the drawing room.

The First Pacific Coast's Organist Convention was brought to a successful close on Thursday evening, June 23 with a banquet at the Mary Louise Tea Room with over one hundred organists and other musicians present. Dr. Roland Diggle, Dean of the Southern California Chapter of the American Guild conceived the Convention idea about a year ago, and this convention held in Los Angeles was the result, in which the East, who have held similar affairs, was shown what the spirit of the west can do.

In a recent interview with Sibley Pease, Secretary of the Convention, who has devoted months of his time in making the convention a success, a number of interesting impressions and significant facts were gleaned, and among other things, he said, that there were over five hundred organists here in Los Angeles and nearby towns and of this number the registration was close on to two hundred. Mr. Pease emphasized the benefits resulting from this convention and said, "If there is one outstanding feature of benefit from this convention it is the coming together of the church and theatre organist. Some might think that the nature of each branch of the profession so different that they have little in common, but I hold the reverse is true. In the last analysis all conscientious organists are working for the elevation of their art with the help of the church or the theatre. Perhaps the reason some theatre managers underestimate the musical worth of the organ and the high musical requirements of the organist is that the organ is a comparatively new equipment in the theatre. Another lasting benefit from this "Coming Together" is that no longer the "died in the wool" church organist hold themselves aloof from the theatre organist, as has been their attitude in the past. There are two reasons for this: first the theatres are employing finer musicians than formerly, and the second reason is a double one, and in plain talk amounts to this, that the 'old-time' church organist when he succeeds in crawling out of his shell of narrowness, and after all a right-minded sort, and will naturally recognize genuine musical worth in other brother musicians." Mr. Pease continued on with an amusing encounter with two organists, representing the church and theatre, who gave out their ideas something like this: said Mr. Church Organist, "I am tired of this haggling with church music committees and trying to keep in with them in the church. I think I will go into the movies where one is treated in a business way and gets good money." Mr. Theatre Organist came along shortly after and expressed himself

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## ABBY DE AVIRETT

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in this fashion: "Movie work is awfully tiresome. You are not appreciated and are at the mercy of a whimsical manager who knows nothing of music, and wants you to do all sorts of fool things. I will go back into the church work, where one is looked up to and treated on the square." These impressions are just little side-lights, Mr. Pease reminded me, and in no wise represent the attitude of the bulk of thinking and sincere organists who congregated here for the expressed purpose of knowing each other better.

Special mention and credit was given Sid Grauman who was commended for his vision in doing his part in raising the standards of theatre music by engaging such really fine musicians as Arthur Clinton and Henry Murtagh for his Metropolitan Theatre, and Frederick Burr Scholl for his Egyptian Theatre and Herbert Burland, Allen Lane and Harry M. Thorn for the Million Dollar and Rialto Theatres.

Speeches were made by Bishop Sterne, John Doane of New York, Dr. Latham True, associate editor of the American Organist, and Mr. Pesse. Another prominent New York visitor was Dr. John Hyatt Brewer and Warden Frank L. Sealey of the "Old Guard," whose speech concluded the banquet, was one of the most interesting figures here and his years of service in behalf of the organist was an inspiration to the assembled organists. Still another distinguished visitor here was Dr. Humphrey Steward of San Diego. Emil Breitenfeld, organist of the California Theatre in San Francisco, whose genial personality won him a host of friends, gave an excellent talk at the opening session of the convention.

It is planned to hold the next organists' convention of the Pacific Coast in San Francisco next June.

Jules Lepske has been chosen as the violinist of the Philharmonic Trio, another musical ensemble which has been established on a public concert basis, and which has been very successful. Alfred Kastner, harpist, and Earl Bright, cellist, are the other members composing the trio. They are anticipating giving a series of five concerts, probably at the Ebell auditorium. In addition to a number of appearances before clubs and schools. Mr. Lepske has appeared this season with great success before the following clubs: Friday Morning Club, Ebell Club, Santa Monica Woman's Club, Whittier Men's Chorus, Santa Ana Ebell Club and the Hollywood Community Chorus.

Dean Baldwin M. Woods of the University of Southern California announces that a series of concerts will be given at Milpitas Hall during the month of July. The first is to be given by the Zoelner Quartet on July 5th. Alfred Mirovitch, the distinguished Russian pianist, will give a concert on the 12th and the Los Angeles Trio, composed of May MacDonald Hope, pianist; Calmon Lubovski, violinist, and Ilya Bronson, cellist, will give a concert on July 19th. The series will close with a joint concert by Madame Sprotte, the well known contralto, and Mr. Kastner, the harpist.

Mr. and Mrs. L. De Vere Nichols, piano and violin teachers, presented their pupils in a recital given at the Ebell Auditorium on Monday, June 27th. An audience which nearly filled the hall applauded the efforts of both the juvenile and advanced students.

Florence Middaugh, contralto, whose rich mellow voice contributed greatly toward the success of An Ode to Music, recently presented by the Oratorio Society of Los Angeles, presented her artist-pupils in an interesting recital given in the evening of June 20 at the Ebell clubhouse. The program was as follows: Duet—Every Flower, from Madam Butterfly (Puccini), Ruth Will Ebbs, Clemmie Belle Budlong; Wind in the Trees (Cor-

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ing Thomas), Oh Sleep Why Dost Thou Leave Me? (Handel), One Golden Day (Fay Foster), Estia Kouris: A Memory (Park), Thou Art Like a Flower (Rubinstein), Oh Golden Sun (Freebey), Lillian Hinz; The Bijou Song, from Faust (Gounod), Ruth Will Ebb; Oh Moon Upon the Water (Cadman), The Cuck-Coo (Lehman), The Spirit Flower (Campbell-Tipton), Ada Belle Buerste: Un bel di vedremo, from Madame Butterfly (Puccini), Grace Haver; Thine Eyes So Blue and Tender (Lassen), Lullaby (Scott), Morning Hymn

(Heuschel), Florence Lorbeer; In Autumn (Franz), Meadow Daisy's (Krems), Far Across the Desert Sands (Woodford-Finden), Clemma Belle Budlong; Summer Rain (Wilheby), Sweet Is Tipperary (Fisher), Where Blossoms Grow (Sans Souci), Lillian Hinz; The Little Shepherd's Song (Paldi), Now Sleeps the Crimson Petal (Quilter), Joy of the Morning (Ware), Ruth Will Ebb; The Prelude, Drift Down, Drift Down, Love I Have Won You, from A Cycle of Life (Ronald), Florence Lorbeer; There Are Fairies (Lehmann), Lilacs (Rachmanninoff), Bergere legere, from Bergerettes (Harmonized by Weck-erlin), The Wind's in the South Today (Scott), Grace Haver; Rondo, Gavotte, from Mignon (Thomas), Clemma Belle Budlong; Duet—The Passage Bird's Farewell (Heuschel), Grace Haver, Florence Lorbeer.

**California Theatre**—As the opening selection on his concert program for the week of July 1, Dion Romandy, conductor of the California theatre concert orchestra during the absence of Carl Elinor in Europe, has chosen the overture from Von Suppe's delightful operetta, Morning, Noon and Night. The tunefulness of the selection is said to be the reason for his popularity and recognition as a genius of melody. As played by Romandy and his artists it is no wonder that the overture is considered one of the standard numbers of musical programs. The second selection on the concert program is The Harcarolle from the Tales of Hoffmann by Offenbach. When played for the first time this week it was met with more applause than the preceding selection and perhaps this is the reason the Harcarolle takes us from the hum-drum life and jazz music and presents instead, the magic of the moonlight on the lagoons and the romance of the hour.

#### FANNIE DILLON COMPOSITIONS IN NEW YORK

The California public as well as the entire Pacific Coast will be much interested in the high encomiums bestowed upon a distinguished composer of Los Angeles. In Musical America, issue of June 2, we read:

"The American Institute of Applied Music with sonata recital, given last Friday afternoon in New York City was made especially noteworthy by the appearance as guest artist of Edith Moxam Gray, who played Fannie Dillon's Pianoforte Sonata in C minor. This California composer's work, which is undoubtedly one of the most significant compositions of large dimensions yet produced in this country, received an impressive performance at Mme. Gray's hands, a performance of fine breadth and vitality, rich in tonal coloring and emotional power which set forth its many beauties and created a profound impression."

Pacific Coast Musical Review acknowledges with pleasure the fact that numerous famous artists have during the past season given presentation to a large number of Fannie Dillon's compositions. Percy Granger played several on his European tour. Various numbers by her have been included in the repertoire of Frederick Dixon, Josef Hofmann and others.

The John Church Company is publishing a new set of piano pieces for boys, "Jack and the Bean Stalk," by this California composer.

#### MME. PRINDELL PRESENTS RESIDENT ARTISTS

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Mme. Newcombe Prindell, the California impresario and representative of resident artists thoroughly believes in America and the American artist, and it is largely due to her strenuous efforts in their behalf that resident musicians and entertainers have come into a place worthy of their talents.

Feminine as a bit of Dresden China, Mme. Prindell is none the less a woman of remarkable energy, combining at once wide vision and keen foresight with the practical ability to use these qualities to the advantage of resident artists, who, without the services of an experienced and sympathetic manager, have too often been forced to give way before the wider reputation of the imported musician.

"America has been too slow to recognize the splendid talent within its own gates," said Mme. Prindell in a recent interview. "The public, however, cannot be blamed if it depreciates the resident artist, because so many importations have been foisted on them under the banner of the 'American Artist'."

Mme. Prindell insists that each artist under her banner must be a "specialist" in their particular line and she firmly insists on dignified publicity, and denounces the over-exploitation of artists and said with a great deal of emphasis and conviction: "Do you know the truth can be made attractive? My aim is to give our artists a place in the scheme of things, first specializing in the wonderful talent that is in California today, and American artists in general. I firmly insist on paid programs, this gratuitous work is not fair to the artist, even for sweet charity's sake, and I demand fair prices. We are paying foreign artists exorbitant prices and our own are unable to meet their expenses, and in nine cases out of ten, our artists surpass the imported ones. To the music loving public, the question is this—Just what do you know about the wonderful artists residing here in California today? The vital point in establishing Californian and American artists is that complete co-operation and harmonious understanding. The manager and impresario can do much, but after all, it is the artists themselves, who make or mar the situation."

Under her exclusive management, Mme. Prindell has such well known artists as John Manning, who is not only a very distinguished pianist, but who, as head of the Manning School of Music in San Francisco, has contributed an unusual amount of efficient talent to the young California colony of artists. Mr. Manning hails from Boston where he gained for himself an enviable



SHIRLEY PEASE

Organist and Secretary of the Southern California Guild of Organists, Who Contributed to the First Pacific Coast Organists' Convention

reputation as pianist and pedagogue. He is a distinguished disciple of Mr. Paelen, the eminent author of the Paelen system. During his sojourn in the East, Mr. Manning appeared in numerous concert tours and lecture recitals, and further proof of his success will be found in the fact that he was one of the few American pianists who was engaged as soloist with the Boston and other leading symphony orchestras. In San Francisco, Mr. Manning, in addition to his reputation as a pedagogue and artist, succeeded, in the last two seasons, to give series of "Students Chamber Concerts," the purpose of which was to give resident artists an opportunity to appear before the musical public. Among a number of these prominent artists was included the Chamber Music Society of San Francisco with which organization Mr. Manning played standard piano quintets, earning the praise of press and public.

Another artist, of not only national but international reputation residing in California and whom Mme. Prindell has taken under her managerial wings, is Hallett Gilberte, who, notwithstanding his foreign-sounding name, is one of the foremost genuinely American composers. Mr. Gilberte has succeeded in surrounding his compositions with an individualistic style that breathes the air of refinement and artistic elegance. It is not surprising that Mr. Gilberte's songs are found on so many programs of distinguished artists, for they are not only singable because of their melodic line, but their text is invariably poetic and intelligent and the music expressed the message of the words. As is the case with most of our prominent composers, Mr. Gilberte is an excellent pianist and accompanist in which capacity he proves an exceptionally popular attraction at concerts of the finest type. To appreciate Mr. Gilberte's marvelous industry and mental fertility, it needs only be said that he has composed more than two hundred and fifty songs of which sixty or more have been published. In addition to these, he has also written compositions for piano, violin, and for mixed choirs.

Another artist who has selected Los Angeles as his residence and who has established for himself a reputation elsewhere is Ernest Feutz, who hails from Illinois. He was prominently associated with the Northwestern University, where he was soloist and member of the capella choir under the direction of Dean Lutkin. He was also soloist four years at St. Marks Episcopal Church under the direction of Stanley Martin. He studied with Walter Allen Stultz of Northwestern University. He possesses a high lyric tenor voice which is specially suited to concert work, and which added to his magnetic personality has gained him well justified success throughout the East and will no doubt bring him into prominence on the Pacific Coast. Mr. Feutz has just returned from an extended and successful tour with the Melody Four Quartet.

Another artist under Mme. Prindell's management is Idelle Moyer, a dramatic soprano, whom the famous tenor Constantino pronounced to be the future "Schumann-Holk of America." Mme. Moyer sings with a dramatic intensity and resonance that emphasizes the emotional characteristics of any composition she may undertake to interpret. And notwithstanding this forceful resonance of her vocal organ, Mme. Moyer is able to effectively sing lyric phrases with tenderness and poetic insight.

Among the most attractive features of Mme. Prindell's artists is the Ganesha Ladies Quartet who interpret "unusual songs in an unusual manner." There is nothing more enjoyable in vocalistry than a quartet of well balanced voices, harmoniously blended and used with artistic discrimination and musically intelligence. Judging from the numerous press comments published about this organization, there cannot be any question but that the Ganesha Ladies Quartet is able to enthuse any musical audience.

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Altogether Mme. Prindell directs in concerts ten distinguished resident artists. Owing to lack of space we are compelled to leave detailed mention of the other artists for a future issue of this paper. It is, however, only just to say that they all occupy a prominent position among the artistic fraternity of the Pacific Coast and include the following well known names: Elsa North, dramatic soprano; F. Marshall Sanderson, Oriental lecturer; Howard Paxton, robust tenor; Dorice Gordon, coloratura soprano; Henry Cantor, lyric tenor, and Maud Estelle White, lyric soprano, and Earl Mecker, the California baritone.

## Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Lelchey V. Brant, director of The Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second street at San Salvador, San Jose.

### MUSIC, THE ALL-EMBRACING

Did you ever stop to think how much of general knowledge is involved in a thorough musical education? A pupil asked me recently about some rather obscure point in music, and upon receiving his reply remarked: "Music seems to be a little bit of everything!" Music truly involves not a little bit, but a great deal of knowledge along lines which might not appear at first glance. Let me suggest them to you.

Music involves a knowledge of physiology. In order to best compose and understand the effects a composition will have on the listener it will be necessary that the composer may have an insight into the construction of the ear, the way in which sound impresses itself on the consciousness. This will include, of course, a knowledge of the circulation, the manner in which the nerves function, the muscles react, and so on. Not a small bit, is it?

Again, there is the knowledge of psychology, where we enter into the realm of the reactions of the mind. It is here that harmonists agree to disagree, and that composers accuse each other of not composing. It is true that there is a great deal of difference in the way different people react to the same suggestion. But he who as it may, it is necessary to know that the general principle of psychology is to be a good musician, and this means of course that one must be able to hook up the body with the mind with some certainty that one will secure the right answer. Ask yourself this question, "Is it simple to study psychology?"

One must have a general knowledge of English poetry, and is still better off if he knows something of poetry in French, Italian and German. Indeed, there is no end to the extent to which this knowledge would be beneficial, for the musician, whether he be a singer or not, must know something of the beautiful literature of song that is extant today. I believe it is not necessary to go into this point further than to make the reader see the extent to which a classical education is involved in a thorough musical training.

It is evident to any one that physics should be understood, at least as applied to sound, if one is to call oneself a true musician. Music is sound, and one should understand the properties of sound in order to know the best to select it. To understand physics presupposes a pretty thorough knowledge of algebra and arithmetic. There is a good bit of geometry involved, also.

And architecture! Do I hear someone say this is stretching the argument a little? No so, for there is form in music, balance, just as there is form and balance in architecture. So much so is this true that architecture has often been called "frozen music." If one were to study the great compositions for form one would be surprised to see that there is a wonderful balance, a weighing of one theme against another, which corresponds in a very real way with the balance of architectural features against one another. Do not mean that one must be familiar with the technique of architecture in order to understand music, but that there are similar features involved, applied in a different way.

Color! A difficult question. Great musicians have been known to make such statements as that the key of C suggests to me a sunset of that red, red, and so on. I confess that I cannot see why this should be true. Personally, I am inclined to wonder what happens when an instrument at International pitch has A at 435, one at Philharmonic has A at 440 and at Concert at 515, or thereabouts.

Realize that I have suggested that music is a hard study. It is such. Let no one go into it thinking it a snap. I do not mean, however, to say that the amateur musician must have a deep and profound knowledge of all the subjects, but I would strongly suggest that the professional should know something of all these things. A woman brought a child to me the other day, a girl of 17, who was unable to finish grammar school, asking me to make of her a professional! Such is the regard in which music is held by some.

As one who has spent a lifetime studying music I would say, however, that the amount of time and energy needful to master it is small compared to the pleasure to be derived from it, and that the effort is eminently worth while.

Among the famous pianists scheduled to visit California during the season of 1923-24 are Josef Lhevinne, Arthur Rubinstein, Ethel Leginska, Vladimir de Pachmann, Harold Bauer and Ossip Gabrilowitsch. Quite an impressive list for which music committees may make their choice.

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### CECIL FANNING RECEIVES PRECIOUS RELICS

By Mary Siegrist

Even to a famous baritone like Cecil Fanning, accustomed to the plaudits of thousands, life still holds infinite surprise. The enthusiastic acclaim of New York, London and Berlin critics and the applause of audiences throughout England and America have no doubt thrilled the great concert singer from time to time even if they have left him a bit weary. But perhaps not since the days of his childhood has he received so thrilling a token of gratitude and appreciation as the amazing package now sacred articles that came to him from across the Atlantic several days ago.

The remarkable box bore the stamp of Cascia, a quaint little village in Italy in the heart of the Umbrian mountains. Mr. Fanning's thoughts immediately traveled back to his sojourn last summer in Cascia. It was while there that he had visited the ancient Convent of Santa Rita. In a memorable talk with the Abbess he had learned of the peculiar struggle of the convent with the sharp problems of material existence. On his return to America on a musical tour, he had spoken freely of the needs of the convent, of its supreme service to the Church, and the necessity of its unhampered continuance. His appeal was given the most generous response from coast to coast. Now, in expression of her gratitude to Mr. Fanning, and through him to all the benefactors of the Convent of Santa Rita, the Abbess has sent the box of rare mementoes.

E. Robert Schmitz has gone to Chicago for the month of July where he is conducting his Master Classes. His Aeolian Hall recital is scheduled for next December when he will give a program which will include Classic and Romantic as well as modern works.

Miss Margaret O'Day, the well known and successful contralto soloist, participated in a program at Hotel Whitcomb on Sunday evening, June 17. She was enthusiastically received by a large audience who did not fail to show its appreciation of the following program rendered by the Whitcomb Hotel Orchestra under the musical direction of Stanislas Bem: March, The Banner (Franz von Blon); Overture, Stradella (F. Flotow); Waltz, Starry Night (E. Waldeufels); Vocal Solo Serse (Ombra mai fe); Margaret O'Day; Selection, (Eva (Franz Lehar); L'Arlesienne Suite (George Bizet); Vocal Solos—(a) Danny Boy (F. Weatherly); (b) Fairy Pipers (F. Weatherly); (c) An Irish Love Song (N. Lange); (d) Cradle Song (A. MacFayden); Margaret O'Day; Czardas (L. Grossman); Romance (A. Rubinstein); Introduction to the Deluge (C. Saint-Saens); Vocal Solo, Le Prophete (Alfred Mon fils (Meyerbeer); Margaret O'Day; Grand Opera Selection, Rigoletto (Verdi).

Lolita McFarland, soprano, was soloist at the Whitcomb Hotel concert on Sunday evening, June 24. Miss McFarland, aided accompanied on the piano by Jane Sargent Sands, made an excellent artistic impression both from the standpoint of her voice and her interpretation. The Whitcomb Hotel Orchestra, under the direction of Stanislas Bem, presented the following excellent program: March, Vindobona (Karl Komzak); Overture, Barber de Sevilla (G. Rossini); Waltz, Violets (E. Waldeufels); Vocal Solo, Flower Song, Faust (Gounod); Lolita McFarland; Selection, Hawaii (Lange); Pettit Suite, In New Orleans, (1) On the Levee, (2) At the Old Slave Market, (3) A Creole, (4) In the Negro Quarter, (Leo Bruck); Vocal Solos—In a Persian Garden (Liza Lehmann); Sand-Man's Lullaby (E. Humperdinck); Nightingale Song (Carl Zeller); Ave Maria (Charles Gounod); Lolita McFarland; Reverie (Ed Schult); Dreams of Love (Franz Liszt); Slavische Rhapsodie (Carl Friedemann); Vocal Solo, Vilia Song, Merry Widow (Lehar); Lolita McFarland; Grand Opera Selection, Il Trovatore (Verdi).

Rudy Seiger, the skillful and popular orchestra conductor of the Fairmont Hotel gave two exceedingly enjoyable concerts on Sunday evening, June 24. The programs rendered on this occasion were as follows: Venetian Dining Room, from 7 to 8 o'clock—Selections from The Singing Girl (Victor Herbert); Waltz, Joyous Vienna (Komzak); Selections from Carmen (Bizet); Cielito Lindo (Fernandez); Lobby, at 8:30 p. m.—Selections from Thais (Massenet); The Home Song (Kreislair); Abandonado (Posadas); Piano Solos—(a) Nocturne F sharp (Chopin); (b) Polichinelle (Rachmaninoff); J. Chandler Smith; Fantasia, Third Act of La Boheme (Puccini); Southern Sketch, Down South (Middletown); Sop-Tin-Bon (Half Past Ten) (Chinese) (Neil Moret); Selections of The Bohemian Girl (Balfe).

Josephine Lucchese has achieved outstanding successes during the recent Havana Opera season, where she has shared honors with Titta Rufio and Tita Schipa, singing the coloratura roles in Lucia, The Barber of Seville and Hamlet.

To quote a telegram received from her managers from Stevens Point, Wisc., where Mme. Schumann-Helk recently appeared—"Schumann-Helk endeared herself to capacity and overflowing audience here last night with a program of artistic performance. Central Wisconsin is all for Schumann-Helk."



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Following his two very successful appearances as Guest Artist with the All-Star Opera company at Havana this summer, Tita Schipa, the famous tenor of the Chicago Opera forces, has returned to his home at Dayton Beach, Fla., where his family have resided all winter. Schipa will rest there through the summer months preparatory to his first transcontinental concert tour, which will bring him to California next November. Those cities who have engaged Schipa for a recital are fortunate indeed, for the tenor is one of the most fascinating recital stars.

Max Rabinowitsch, the brilliant young Russian pianist, who has been creating a furor on tour with Chaliapin as soloist and accompanist, has been engaged for the forthcoming tour of the Duncan Dancers. Rabinowitsch will play not only the music for the dancers, but groups of solos in every program. Three of the famous Duncan dancers are making the coming tour to California, Anna, Markot and Lisa.

Renato Zanelli, the Metropolitan's baritone, will give a long series of concerts in South America this summer. He will visit California for his second recital tour in March, 1924.

### DUNCAN SISTERS AT ALCAZAR

The Duncan Sisters, San Francisco's favorite entertainers and the most popular young women ever to appear in this city, will present at the Alcazar, beginning Sunday evening, July 28, an entrancing musical comedy, "Topsy and Eva." The play is based upon the fascinating story of Uncle Tom's Cabin, and the comedy roles will give the Duncan Sisters the best characterizations in which they have ever been seen.

Sunday's opening will mark the premier of the offering, which was written by Catherine Chisholm Cushing with lyrics and music by the Duncan Sisters themselves. Thomas Wilkes is presenting the Duncans by special arrangement with Sam H. Harris of New York, and "Topsy and Eva" is being staged under the personal direction of Oscar Eagle, the foremost director of America. With a cast of principals composed of players of known reputations and a chorus of twenty-four, "Topsy and Eva" is expected to be the big, dynamic success of the season.

Besides the Duncan Sisters, the stars include Basil Rudyael, who will appear as Uncle Tom; Carl Gaatvoort, a clever juvenile; Nana Bryant, who will have the prima-donna role; Netta Sunderland, an actress of exceptional ability; Thomas Chatterton, who will be seen as Simon Legree, and many others. The story of "Topsy and Eva" follows closely that of Uncle Tom's Cabin. Topsy will be played by Rosetta Duncan, and Eva by Vivian Duncan. The premiere here will be followed by a production on Broadway with almost the identical cast of principals and with the same scenery built for the local presentation. This is the outstanding attraction of the season, of mammoth proportions and the play will be staged in three acts and five scenes. In the cast, in addition to those already mentioned, will be found Aimee Torriani, Margretta Curry, Anne O'Neal, Renne Lowrey, Ermy Grivel, Mildred Boots, Bernice Hough, Wilbur Cushman, Callon R. Tjader, Fottella La Pierre, R. Burnet Pell, Billie De Luxe and Bobbie De Luxe.



## EDITORIAL ANNOUNCEMENT

Although it was our intention to publish a detailed report of the banquet of the Music Teachers' Association of California that opened the thirteenth annual convention at the Hotel Vendome in San Jose, the holiday season prevented our report reaching the printing office on time and we are obliged to print the account in next's week's issue, together with the other reviews of the proceedings of this convention. Judging from the program and the attendance the Santa Clara County Music Teachers' Association has reason to feel gratified to know that this is one of the most important and most successful conventions ever held by the teachers. Not one of the least far reaching steps taken at this convention is the movement to combine all the music teachers' associations of the Pacific Coast into one big organization that will hold a convention every two years. This movement was sponsored by Frank Carroll Giffen who has done so much in assisting to make life easier for the members of the musical profession.

We have ready for print several installments of California's Musical History which was to be started two weeks ago, but important articles appertaining to current musical events of much prominence called for early publication and the poor musical history has had to await its turn. However, as in everything else we are determined to finish what we have begun and so, no matter what happens next week, it is our firm determination to start that history and KEEP IT GOING every week beginning with next issue. If someone who expected an article in next week's paper finds that it has been held over another week, he or she will know that it was left out to clear the way for the first chapters of the Musical History.

For the first week or two the chapters will include introductory material only, all of which will lead up to the first musical events in San Francisco in the season 1849-1850. From then on one interesting event after another will be recounted and our readers will find the history of music of California one of the most intensely interesting and uniquely romantic narratives they have ever read. Indeed, we do not hesitate to state that the musical history of this State is the most interesting we have ever come across.

## GOOD MUSIC AT LOEW WARFIELD

Selections from Friml's "Katinka" provide the current week's concert number or Lipschultz and the Warfield Music Masters, which orchestra has found particular favor with San Francisco musicians since it was augmented to its present size, the Allah's Holiday number will be played by George Lipschultz, the violinist-conductor, as a solo.

In lighter vein, the orchestra plays Beside a Babbling Brook, a popular one by Donaldson and Kahn, which will open a dance interpretation by Anna Leleise, with Charles Williams singing the number and Lipschultz providing a violin accompaniment.

For its screen entertainment, the Warfield has provided Francis X. Bushman and Beverly Bayne, motion picture idols of five years ago in "Modern Marriage." The stars, who have just finished a successful tour in vaudeville, will appear in person with their picture, presenting a sketch from the play with the assistance of three other members of the original cast of the picture. One of the really unique "Our Gang" comedies and a variety of other short films are also on the program.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

## EMIL OBERHOFFER IS HAPPY IN HOLLYWOOD P. C. MUSIC TEACHERS ASKED TO ORGANIZE

Distinguished Symphony Conductor Who Began the Hollywood Bowl Summer Concerts Last Tuesday Evening, July 10, Is Thrilled With the Novelty of His Experience—In Interview With the Editor of Pacific Coast Musical Review He Expressed His Gratification

BY ALFRED METZGER

During our visit in Los Angeles from June 25 to July 1 we could not resist the temptation to have a chat with Emil Oberhofer who will conduct the summer symphony concerts at the Hollywood Bowl, the first of these events having taken place last Tuesday evening, July 10. We congratulate Mrs. J. J. Carter for her energy, the optimism, the unselfishness and the pride in the community where she resides that have helped her to overcome almost unsurmountable obstacles in the continuation of these summer concerts which not only make Hollywood known throughout the musical world but which are of inestimable educational value for that part of the population that can not afford to pay the equal prices charged for high-class musical entertainments. It was, indeed, a happy coincidence that brought Emil Oberhofer to spend his summer in Southern California, thus enabling Mrs. Carter and her associates to negotiate with him to conduct these summer concerts. According to present plans there will be forty concerts and Mr. Oberhofer will be the only conductor. So far no guest conductors have been engaged and from the present outlook none are contemplated. Rehearsals held so far indicate brilliant artistic triumph which is synonymous with a financial success.

"It affords me great pleasure and gratification to spend my summer in California so pleasantly. I never realized so really delightful your summers are. Had I done so I would have come here some time ago," said Mr. Oberhofer when we greeted him in Hollywood. "I am looking forward to these summer concerts with a great deal of interest, as I am specially fond of open-air concerts. Of course, this being the first time that I shall conduct in the Hollywood Bowl will have to confront new problems in the grouping of the various instruments in order that I shall secure the most artistic effects."

We explained to Mr. Oberhofer the changes Alfred Hertz made in the regrouping of the instruments at the Hollywood Bowl, but the distinguished director said: "What may suit the taste of Mr. Hertz, may not conform to the taste of any other conductor. Every conductor possesses a certain individuality of interpretation and consequently requires a certain individual style which is dependent upon certain tonal effects. A conductor may want the brass to predominate, while another may wish an even balance of tone. Others again may wish the strings to be heard above the brass in this regard when we compare another may want the strings ended in a manner to make them almost inaudible. So the grouping of the instruments must accord with the taste of the respective conductor. I shall be very curious to know what will have to be done in this regard when we begin rehearsals in Hollywood Bowl."

"Mrs. Carter," continued Mr. Oberhofer, "is entitled to much credit for the wonderful work she is doing. She has developed a community spirit in Southern California, specially in Hollywood, which is nothing short of wonderful. I simply marvel at the enthusiasm and co-operation with which the community at large is adopted this encouragement of high-

class musical enterprises. The Hollywood Community Chorus, under Mr. Kirchhofer, is one of the most praiseworthy enterprises I have yet encountered. Whatever is undertaken under conditions inspired by such a community spirit is bound to succeed, for it has behind it the unanimous influence of the community at large. It is, indeed, a great privilege to work under such favorable conditions.

"It is also gratifying to me to be able to secure such excellent material for the

Frank Carroll Giffen Sponsors Pacific Coast Musical Review's Campaign For Coast-wide Teachers' Co-operation at Banquet of Music Teachers Association of California Convention in San Jose—Idea Received with Enthusiasm

BY ALFRED METZGER

San Jose, July 4, 1923. If we are justified to judge the attendance at the thirteenth annual convention of the Music Teachers' Association of California which was held in San Jose this week on July 4, 5, 6 and 7 from the number of delegates attending the reception and banquet at the Hotel Vendome on Wednesday evening, July 4th, there was every reason to predict that the attendance will be one of the largest of any convention. The lobby of the Hotel Vendome filled rapidly after six o'clock Wednesday afternoon when the

gave the signal for the interpretation of the Spangled Banner of which national anthem two verses were sung in excellent voice and harmony by those assembled much to the surprise of Superior Judge Brown and School Superintendent Bachardt, both of whom confessed that this was the first time they heard the national anthem sung with such fervor and with such knowledge of the words of two verses.

It would indeed be difficult to imagine a toastmaster more suited to the task than Frank Carroll Giffen. This genial and effervescent member of the Music Teachers' Association can say the meanest things in the most cordial manner thus robbing his remarks of any unpleasant characteristics. He always mixes pathos with humor and never fails to soften the points of his wit with the sheath of his compliments. Mr. Giffen's introductory remarks dealt with the early history of San Jose insofar as it applied to education proving that early in the eighteenth century San Jose was already on the map educationally speaking. He gradually drifted into introducing Earl Z. Meeker, President of the Music Teachers' Association of California, who with a few appropriate remarks officially opened the convention.

Mr. Giffen as well as all the other speakers took pains to compliment the members of the committees selected by the Santa Clara County Music Teachers' Association upon the efficient and judicious manner in which they tackled a most responsible and difficult task. Attention was called to the fact that for the first time since the beginning of these conventions in 1911 an interior city of limited musical resources had been selected as a place for the convention. Those in charge of the preparatory work had no previous experience and were compelled to blaze a trail upon a virgin field. They were therefore justly applauded and commended for the manner in which they divested themselves of a most intricate duty.

Among those who were specially worthy of the gratitude of the delegates was Mrs. Homer De Witt Pugh, Vice-President of the Music Teachers' Association of California, to whose untiring and indefatigable work and unfailing optimism and cheerfulness, together with hearty co-operative spirit, much of the success of the convention was due.

Alameda County was represented by Miss Eggers who in a few well chosen remarks explained the unavoidable absence of Thomas Frederick Freeman, president of the Alameda County Music Teachers' Association, who is just recovering from a severe illness, extended the greetings of her association to the delegates. Miss Eggers thanked Mrs. De Pugh for her energy and assistance in securing affirmative replies to her invitations for the convention. Although Alameda County was represented with but five delegates on the opening night Miss Eggers assured those present that this number will be greatly increased before the end of the convention.

Mrs. Cora Jenkins of Oakland, being called upon to add to the remarks of the evening, succeeded in brightening everyone's countenance by her pleasant and witty contributions to the oratory. Miss (Continued on Page 6, Col. 1)



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Mrs. Carter, who was present at this portion of the interview, interrupted us by saying: "This season will be much more difficult to manage than last season.

(Continued on Page 11, Col. 1)

delegates and guests became acquainted with one another. After everyone shook hands with everybody else the signal was given to be seated at the banquet table in the gray room of the hotel. It was as large an assemblage as we have watched during the last twelve years of our attendance at teachers' conventions, when Toastmaster Frank Carroll Giffen gave the signal for the attendance to be seated.

The tables were tastefully decorated with floral bouquets representing the national colors—red, white and blue—and the atmosphere of the banquet hall was conformant to the artistic environment that characterized the occasion. After everyone had enjoyed the well prepared and elaborate dinner Toastmaster Giffen

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TWENTY-SECOND YEAR

## NATIONAL MANAGERS' CONVENTION

There exists in the United States what is known as the National Concert Managers' Association which is comprised of all the managers outside of New York City. As we understand it the New York managers have an organization of their own which is not affiliated with the National Concert Managers' Association. The latter held its annual convention in Chicago on June 28, 29 and 30. According to the Musical Courier only twelve managers attended this convention, but also according to that famous music journal the "buying power" of these twelve managers consisted of a million and a half dollars. Those who attended were: May Beegle of Pittsburgh, Pa.; Mrs. Frances H. Hill, St. Joseph, Mo.; Mrs. Kate Wilson Greene, Washington, D. C.; Mrs. Edna V. Saunders, Houston, Texas; Rachel Bussey Ginsolving, Chicago, Ill.; Mrs. L. C. Naff, Nashville, Tenn.; Marion Andrews, Milwaukee, Wis.; Anna Groff-Bryant, Galesburg, Ill.; L. E. Behymer, Los Angeles, Cal.; Robert Slack, Denver, Colo.; Margaret Rice, Milwaukee, Wis.; and Elizabeth Cueny, St. Louis, Mo. The officers elected for the new year are: President, Mrs. Kate Wilson Greene, Washington, D. C.; Vice-President, Selby C. Oppenheimer, San Francisco, Cal.; Secretary and Treasurer, Margaret Rice, Milwaukee, Wis. Directors—Elizabeth Cueny of St. Louis, Mo.; May Beegle, Pittsburgh, Pa.; Edna B. Saunders, Houston, Texas; George F. Ogden, Des Moines, Iowa.

We quote the following from the Musical Digest of July 3:

Speaking of the acquisition of buying power, L. E. Behymer of Los Angeles and San Francisco, referred to Lyceum and Chatauqua bureaus as "the Salvation Army of the business." "We seek," he said, "stable and dignified musical bureaus, business salesmanship and musical artistry." Mr. Behymer has been for over thirty years a successful concert manager on the Pacific Coast, which he described as "3,300 miles from anywhere." He stated that only the last 60 years has seen the dawn of creative music in America and that "within the last ten years we have begun to learn the appraisement of financial values and to synchronize it with artistic values."

Mr. Behymer with his usual good nature and flexibility did not put the Lyceum and Chatauqua bureaus into their proper place. They can not be compared with the Salvation Army. The latter is an institution that accomplishes a great amount of good. It brings happiness and contentment to millions of people whose lives would be miserable without the consolation derived from that splendid institution. It asks nothing

for its service, except just what it needs to make a living existence. It spends practically all funds collected for service to humanity. Surely this could not be said of the Lyceum and Chatauqua Bureaus, and by this we do not mean the Chatauqua given under the auspices of leading religious organizations, but the factors that supply talent. The Lyceum and Chatauqua Bureaus, with possibly but one or two exceptions, select cheap artists, whether competent or incompetent, sell them at as high a price as possible and grow fat on the gullibility of those who buy the artists and the dire necessity of the artists who simply have to make a living.

We know of instances when artists are paid from \$50 to \$75 a week and with the exception of Sundays must make DAILY appearances, but who are sold to various organizations for so much a concert. The Bureaus supply occasionally traveling expenses, but not in every instance. Thus from the small amount per week the artist has to pay his or her living expenses while traveling and in some cases even traveling expenses. The Lyceum Bureau, managed according to the niggardly policy known by this paper flourishes financially even more than some concert managers we know of, and is only comparable to certain corporations which, before the unions became politically powerful, used to exploit labor to the very last degree. If the Lyceum Bureaus were as careful to pay their artists in conformity to the amounts they receive for them, and if they would be more careful in giving adequate value for the money they receive from their patrons, they would fill a more useful place in the musical field of America. We have yet to learn how these Lyceum Bureaus really contribute to the musical welfare of America. They are partly responsible for the fact that resident artists are not more recognized, because their specimens of American artists are in the majority of instances drawn from the incompetent ranks, and thus encourage the skepticism that exists among the American public toward their own efficient artists.

Either Behymer has been misquoted or he made a slip of memory when he says: "California is '3,300 miles from anywhere'" and "that only the last sixty years has seen the dawn of creative music in America." The distance between New York and San Francisco or Los Angeles is slightly over 3,100 miles. From Chicago to the Coast is about 900 miles less. From Boston to the Coast is about 250 miles less. From Philadelphia is about 100 miles less. The average distance from the principal music centers of the country to the Pacific Coast is a little over 2,000 miles. But to say that we are 3,300 miles from anywhere is surely stretching things a little too much. While we have no music center, in the real sense of the word, west of Chicago, still there is much being done in the way of music. And while the music centers of the country are quite a distance away from us, many of the artists, ensemble organizations and orchestras of these centers visit us and bring us practically the same musical bill-of-fare enjoyed by the people living in "the midst of things." Our concert managers are largely responsible for moving large portions of the music centers to us. No doubt this is what Mr. Behymer really said, but which the reporters evidently misunderstood. For there is no manager in the country prouder of his home city and state than Bee whose greatest happiness consists in bringing more and better music to the community wherein he resides.

The reporters must also have misquoted Mr. Behymer when they say that the "dawn of creative music in America" dates back sixty years. Ten years would be nearer the mark. The American composer who has first achieved international reputation is Edward MacDowell. While MacDowell was in Weimar in 1881 he made the acquaintance of Liszt through whose influence his first piano suite was performed before the Allgemeiner Deutscher Musikverein. His reputation as composer therefore dates back a little over THIRTY years, just half of what is reported in the papers. But MacDowell and his contemporaries, while Americans by birth, were

not such by training and consequently their compositions can not be regarded as belonging to a distinctly national school. We should say that the real creative American composer who may be regarded as DISTINCTLY American, made his appearance between ten and fifteen years ago, and to this category musicians like Cadman, Lieurance, Carpenter, Griffes and many others must be included. Even Frank La Forge, whom we regard as one if not the most prolific song writer, bases his work more upon the European school than that of a distinctly American type.

It is the Indian folk lore embellished and modernized that represents at present the most typical American music we have. It is, however, not characteristic of the modern American spirit. Indeed, it is much to be questioned whether the time is ripe for the formation of a national American school of music. The various foreign elements that compose the American population are still in the process of amalgamation, and not until they have become thoroughly nationalized, not only legally but spiritually as well, will any composer arise that will discover the fundamental musical spirit of the American nation. We believe, and what we believe is by no means a certainty, that the future American music will be based upon the principle of synecopation as far as its rhythmic characteristics are concerned. And since the leaning of the American public toward the negro melodies is very pronounced, it would not be surprising if, from an emotional angle, that music would occasionally contain the colorful melodic values of the old plantation songs. But in any event we can not imagine national American music which does not rest upon the principal of synecopation, and by this we do not mean jazz as it is employed today. Dvorak comes perhaps nearer our conception of the future American national music in his New World Symphony than anything we have heard yet. Finally, it is of course inevitable that the modern trend of orchestration and color effects in tone shading will be included in this music. Something of the ultra modern school will have to be embodied in anything intended for future recognition. For music, like anything else, must proceed forward and not backward.

It is our conviction that whatever is being written today in the way of ultra modern or futuristic music is merely a groping toward something definite. We seem to be in a transition period where the old is being found inadequate for complete expression of new emotions. The spirit of the times requires something that the old masters did not need. The advance in science and the field of invention has added something entirely new to our life. Radio, electricity, flying machines, wireless telegraphy, etc., have vastly broadened human activity. And music, if it intends to keep pace with the times, must be able to express some of the emotions of these wonderful scientific additions to our existence. But, like the inventions, music of the future must be based upon SYSTEMATIC PRINCIPLES AND DEFINITE LAWS. Since the entire universe is constructed in accordance with well defined laws and principles, music can not be an exception. And while certain modern music carefully follows in the path of law and order, much of it is absolutely devoid of regularity and continuity. The present transition period will have passed and a new school of composition will have made its permanent appearance, when disorder, lack of fixed principles, chaotic accumulation of contrasting ideas, and ugly expressions of vulgar subjects will have given place to sane and sound inspirational and evolutionary creative art. While the transition period, as we have it today is necessary, it is not pleasing to conventional senses. But that something will eventually develop from this confusing groping for a new musical expression can not be doubted. And furthermore it is likely that American national music may be THE FIRST DEFINITE ARTISTIC OUTCOME of this transition period.

## SUMMER ORGAN RECITALS

The second of the current series of recitals upon the great municipal organ at the Exposition Auditorium will be given by Warren D. Allen, organist of Stanford University, this Sunday afternoon at three o'clock. Allen is well known as a sterling exponent upon his chosen instrument and made a very successful tour recently of the principal cities of the East, playing upon many famous organs.

This recital, given under the direction of the Auditorium Committee of the Board of Supervisors, will be free and the public is cordially invited to attend. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that there will be no reserved seats. The program is as follows: Trumpet Tune and Air (Purcell); Andante Cantabile (Tschalkowsky); Scherzo from the Fifth Sonata (Gulimant); A Sketch of the Steppes of Central Asia (Borodin); Canon in B minor (Schumann); Fantasia in D flat, op. 101 (Saint-Saens); Idyl, From the South (James R. Gillette); With in Chinese Garden (R. S. Stoughton); Military March, With Pomp and Circumstance (Sir Edward Elgar).

## FINE COMEDY AT ALCAZAR

The ovation extended by all San Francisco to the Duncan Sisters in their amazingly entertaining vehicle, Topsy and Eva, is made more impressive at every performance of this great comedy with music, which had its premiere here last Sunday night. The second week of the run, which is necessarily limited, begins with the matinee July 15.

There are so many good things to the production, such a surprising wealth of enjoyable features, that the local reviewers have used all the adjectives in describing them. This city has seen few initial presentations in all its history, which have combined such worth, such exceptional merit as Topsy and Eva.

Packed audience throughout the first week has repeatedly attested their appreciation of the show and, as the producers have added to and re-arranged certain features, the piece is now ready for Broadway, whither it goes in the Fall.

Thomas Wilkes, in association with Sam H. Harris of New York, arranged for the San Francisco premiere and it was through his efforts that the noteworthy aggregation of players was assembled and Oscar Eagle brought from New York as the director.

Rosetta and Vivian Duncan, as Topsy and Eva respectively, handle the comedy in the show, but the big company of sixty has plenty to do and the singing and dancing numbers are a revelation. Everyone who knows the theatre in the West knows of the supreme ability of the Duncans and likewise that of Mrs. Cushing, who wrote Topsy and Eva, inspired by Uncle Tom's Cabin. The lyrics are by the Duncans themselves and Harry James is the musical director.

The cast of principals is too long to mention, but it is headed by Basil Ruysdael and Carl Gantvoort, two talented singers, Nana Bryant, Nett Sunderland, Thomas Chatterton, Callen Tjader and Harriet Hector. The dancing of the last named is one of the outstanding features.

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## SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

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San Jose, July 10, 1923

The thirteenth annual convention of the Music Teachers' Association of California was formally opened Thursday morning, July 5, at 9:30 o'clock at the College of the Pacific. Following the presentation of State cards, distribution of official badges and formal opening addresses, practically the entire day was given over to recitals and round table discussions. Luncheon was served at noon at the college, where both morning and afternoon sessions were held, a concert being given in the evening at the State Teachers' College.

Charles M. Dennis, dean of the College of the Pacific, presided at the opening of the convention. Archer Bowden, city attorney, welcomed the members and delegates of the California Music Teachers' Association to San Jose. The invocation was delivered by Rev. M. Kilpatrick, followed by the singing of America, with Allan Bacon at the organ. In welcoming the delegates to the College of the Pacific, Dean Dennis stated that it was the oldest college institute in the State, and extended to them the use of the buildings and grounds during their stay. Z. Earl Meeker, State president of the association, responded with a brief discussion of the ideals of the organization.

The musical program began at 10 a. m. with a group of piano solos by Miss Christine Springston of Redlands, followed by numbers by Edgar T. Lowman, tenor, of Sacramento, and Miss Ruth Pepper at the piano. Signor de Grassi, composer-violinist of Berkeley, delighted with two numbers, playing for recall a little waltz serenade of his own composition, a little gem. He was accompanied by Mrs. George Rich.

A piano round table was conducted before luncheon with Miss Edna Cornell Ford of Oakland and Mrs. Carol Comstock of Santa Barbara leading. Miss Ford gave an interesting exposition of methods of obtaining and holding the interest of the student. Mrs. Comstock illustrated a number of artistic, new, and original methods of teaching the young child.

Otto T. Hirschler, organist, of Los Angeles, made a flying trip to San Jose to take the place of C. Albert Tufts, who sent word that it would be impossible for him to appear. Mr. Hirschler arrived late in the morning, opening the afternoon with a splendid recital at 1:30. He played the piano from Widor's Fifth Symphony, From the South (Gillette); La Chanson (Fumigalli); In Springtime (Kinder); Caprice (H. Alexander Matthews). His last number was the Finale from the First Sonata by Gulimant with a cadenza written by Milleschulte, who was a teacher of Mr. Hirschler. Mr. Hirschler was the first to play this cadenza in public. The pedal work was stupendous, and the organist's rendition was one which rightly won the enthusiastic applause of the audience. Mr. Hirschler is organist and choir-master of West Adams Methodist church, Los Angeles, and was formerly head of the organ department of Albion College, Michigan, and of Coe College, Iowa. In appreciation of his giving the fine program almost immediately upon his arrival, Mr. Hirschler was accorded three rousing cheers by the delegates and visitors.

Miss Rena Lazelle, soprano, of San Francisco, delighted with her dramatic interpretations. She has great personality and her well arranged group of songs were well received. Miss Hazel Nichols was at the piano. Raymond McPeeters, pianist, of Pasadena, gave an excellent group of solos including numbers by Brahms, Mozart and Liszt.

Immediately following the musical program Miss Gertrude Field, director of community settlement work in San Francisco, gave an interesting talk on the field open to the teacher of music. Mrs. Murray McAdam Verbury, of Stockton, pleased with a group of songs, giving Annie Laurie for recall. Dean Charles M. Dennis and Miss Louise Massey, of San Francisco, then conducted a vocal round table. Miss Lazelle, State Director Frank Carroll Clifton, Mrs. Alvina Heuer Willson, State treasurer, and Dr. Lundine were among those participating in the discussion, which was an exceedingly interesting part of the day's program.

The artists giving the evening concert in the auditorium of the State Teachers' College were Mrs. Vernice Brand, contralto, of San Diego, Mrs. Ollinae Matthews, violinist, of Santa Barbara, Lawrence Strauss, tenor, of Berkeley, and Edwin A. Cargoe, pianist, of Oakland. Four of Mrs. Brand's numbers were compositions of Alice Barnett, with the composer at the piano. Edgar Thorp was the accompanist for Lawrence Strauss. The concert was superb.

Friday morning, Miss Beatrice Clifford, A. A. G. O., organist of San Francisco, was heard in an historical program which was both unique and interesting. The organ round table was conducted by Allan Bacon, A. A. G. O. teacher of organ at the College of the Pacific, which proved both instructive and entertaining.

Mrs. Bertha Vaughn, soprano, of Los Angeles, gave a recital in the second group of which she sang two compositions by Homer Girma, with the composer at the piano. Miss Ruth Pepper, A. A. G. O., organist of Sacramento, played the Scherzo from the Fifth Sonata (Gulimant).

In the afternoon the Sequoia Trio (San Francisco), Pierre Douillet, pianist, Arthur Conradi, violinist, and Arthur Weiss, cellist, gave Rubinstein's Trio in G minor, Op. 15, followed by a violin round table. Then Arthur Conradi in the absence of Orley See. At the conclusion of Mr. Conradi's discussion, the entire dele-

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gation motored to Stanford University where Warren D. Allen, A. A. G. O., University organist, assisted I. Mrs. Warren D. Allen, contralto, were heard in an excellent program.

The Northern California Composers' program given in the evening at the State Teachers' College was particularly fine, and with but one or two exceptions, the numbers were played by the composers themselves. Sarabande and Variations, written and arranged for two pianos by Pierre Douillet, was played by Mr. Douillet and Mrs. Elsie Cook Hughes. This was conceded the most beautiful number of the evening.

A group of charming little songs composed and sung by Mary Carr Moore of San Francisco, which included melodies from the nursery, gave great delight. Mr. Merrianna Towler, pianist, of Berkeley, gave two solo the first, Waltz Scherzo was written by Thomas Fredrick Freeman, who is president of the Alameda County branch of the Music Teachers' Association of California. Her second number was Antonio de Grassi's Rhapsody, Prelude, which was well interpreted. Miss Virgil Graham, lyric soprano, sang three of her own compositions, with Miss Towler at the piano, which were very enjoyable.

Paul Martin, pianist, closed the program with the first movement of the Don Juan Sonata. Before taking a place at the piano, Mr. Martin, the composer, gave brief explanation of this movement, the allegro app-



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sonata, supposed to depict the suffering of the ill-fated Donner party. It was dedicated to one of the few survivors of that historic group, the late Mrs. Lewis. This number was most appreciatively received.

Saturday was devoted to discussions, reports and business sessions, beginning with a very fine address by Mr. Glenn H. Woods, director of music in the Oakland schools. A social hour at the College of the Pacific late in the afternoon brought the successful convention to a close.

Officers nominated Saturday on a ticket signed by required number of members are as follows: Frank Carroll Giffen of San Francisco, president; Mrs. Etta Smith Snyder of San Diego, vice-president; Mrs. Alvina Heuer Willson of San Francisco, treasurer; and for directors: Miss Alice Eggers of Oakland, Miss Dolcie Grossmayer of San Diego, C. M. Dennis of San Jose and Samuel Savannah of San Francisco. The nominating committee's report did not name a nominee for president because of the lack of familiarity of its members with the qualifications of members of the association in the southern part of the State. Frank Carroll Giffen at first refused the nomination because he felt the State head should this term be elected from the South, but upon enthusiastic expressions on the part of the delegation in his favor and in obedience to the advice of Henry E. Bretherick, the "father" of the association, he withdrew his refusal and consented to the nomination. A motion was made that the association consider the advisability of expanding the State organization to a Pacific Coast association including Washington and Oregon, but upon serious consideration it was decided to postpone such action until the State organization is perfected.

Reports of State President Z. Earl Meeker and of Miss Adelaide Trowbridge, both of Los Angeles, pointed out that the work of effecting co-operation in the public schools and of preparing a census of music teaching in the State, which in 1911 had a list of 8000, had been completed. Mr. Meeker reported that a branch of the Music Teachers' Association has recently been created in Stockton, urged co-operation in the editing of the bulletin of the association, and expressed appreciation of the hospitality of San Jose. Reports of local presidents were given during the morning session, in which the work done and progress made in the various cities was outlined. The resolutions committee, consisting of Henry E. Bretherick and Adelaide Trowbridge of Los Angeles, offered resolutions in which thanks were tendered C. M. Dennis, president of the local branch and dean of the College of the Pacific, the San Jose branch, and the various convention committees for their success in organizing and carrying out the plans of the convention in such an efficient and satisfactory manner. Thanks were also tendered the College of the Pacific for the use of its buildings and grounds, to the State Teachers' College for its use for evening programs and to the press for its co-operation.

The usual Sunday recital at Stanford University will be omitted next Sunday, July 15, owing to the fact that Warren D. Allen, University organist, is playing that afternoon at the Civic Auditorium in San Francisco. On Tuesday afternoon, July 17, at the usual hour, 4:15, Mr. Allen will play a Beethoven program including the following selections: Nature's Praise of God; Adagio from the Moonlight Sonata, Op. 27, No. 2; Andante Cantabile from the Fifth Symphony; Minuet in G major; Hallelujah Chorus from The Mount of Olives. On Thursday afternoon, July 19, at 4:15, the program for the organ recital will be as follows: Fantasia (Jose Maria Beebide); Adagio from the Suite in Ancient Style (Georges Enesco); Humoresque, L'organo primitivo (Pietro A. Yon); Theme, Arabesques and Fuguetta (Van Denman Thompson).

Mischa Ve Olin, the young Russian violinist, fresh from recital triumphs in South America and the large Eastern cities, has been delighting crowded houses at Beatty's American Theatre the past week. Several weeks ago he was heard at the American, and there having been so many requests for his return that Mr. Beatty arranged to have him during the week of the convention of the Music Teachers' Association of California, just ended.

James Beatty, who is making great strides in furthering better music in motion picture houses, offered to give a special recital for the delegates and their friends; his orchestra, under the leadership of Rudolph Wolanuth and Mr. Ve Olin, giving a program, but the convention plans were already crowded, so this had to be abandoned. Mr. Ve Olin's numbers included, during the week, Schubert's Ave Maria, Kreisler's Liebesfreud, Hungarian Rhapsody (Hauser), Serenade (Schubert),

Tambourin Chinois (Kreisler), Songs My Mother Taught Me (Dvorak), Kiss Me Again (Herbert), playing for recall My Old Kentucky Home, arranged by Ve Olin, playing unaccompanied, a charming number. Some of the accompaniments were played by the Knabe Ampico, some by Beatty's American Symphony orchestra.

### OAKLAND NEWS

#### OAKLAND ORPHEUS CLOSES SEASON

With Margaret Bruntsch as Soloist, Excellent Male Chorus, Edwin Dunbar Crandall, Director, Gives Splendid Program

BY ELIZABETH WESTGATE

Oakland, July 1, 1923.

The final concert of the season by the Oakland Orpheus, Edwin Dunbar Crandall, director, was an occasion of unusual interest, even for that fine organization. The chorus of eighty men was in the best possible form, and gained new laurels for their work. The first three choruses, contrasting in content and in character, were performed with the perfect taste which one has learned to expect of this group, and which has never failed to exhibit itself. The grandeur of the Beethoven number, the manly heart-expression of the second, and the gay lightness of the Little Banjo—all these were delivered with full beauty. The choral arrangement of the all-too-brief, but lovely song by Stenson deepened its message. One might proceed with nothing but praise for each chorus number. The tenor solo by J. I. Thomas in Forest Harps, and the baritone solo in In a Gondola by C. F. Volker were greatly enjoyed, and given with sincere art. It would be pleasant to record the impression of every chorus, but space forbids, I am afraid.

The soloists were Margaret Bruntsch, contralto, recently returned from many years in Europe, and Marion Nicholson, violinist, just arrived from a year's study in New York. Each of these may be said to have come home, for Miss Bruntsch's former home was in Alameda, and Miss Nicholson is an Oakland girl, the daughter of Mr. and Mrs. Walter Nicholson.

Miss Bruntsch repeated the success which has attended her appearance on each occasion on which she has sung since her return. Twice in this column I have had great delight in expressing the complete satisfaction and joy her artistic interpretations and her beautiful voice have given her auditors. There is no new thing to say, save that California must do its utmost to hold this artist. The Eastern States call, but California should offer something to keep Miss Bruntsch here permanently.

Miss Nicholson had a great personal success, for she is much beloved in her home city, not only for her great talent but for other things as well. Her advancement in the past year proved itself. She has gained in every way, and has lost none of the individual charm which is her birthright. The violin is her natural expression, or so it seems when she plays it, so at one with it is this young artist. Mrs. Roland played the accompaniments in truly delightful fashion, as always. The program was this: Worship of God in Nature (Beethoven), I Love Thee! (Flaxington Harker), Ma Little Banjo (Dichmont), Orpheus; Romauza (La Giocanda) (Ponchielli), Beaux Yeux Que J'Aime (Massenet), Prelude (Ronald), Margaret Bruntsch; The Prayer Perfect (Stenson), Forest Harps (Tenor Solo, J. I. Thomas) (Schultz), In a Gondola (Baritone Solo, C. F. Volker) (Meyer-Helmud), Orpheus; Concerto Romanique (three movements) (Godard), Marion Nicholson; The Music of the Sea (Mosenthal), Nellie Was A Lady (Foster Smith), Orpheus; Still wie die Nacht (Bohm), Trees (Rasbach), Happiness (Hageman), Miss Bruntsch; Honey-Town (Wildeuer), The Miracle of Love (McKee), Orpheus.

June 30th a program for the U. S. War Veterans' memorial fund will be given at the Oakland Auditorium. Windsetta Fuller Biers, coloratura soprano, accompanied by Mrs. Irvin Coates, will be heard in solos. Mrs. Biers has lately sung at various clubs on both sides of the Bay, and is in demand for programs very frequently.

This is the closing chronicle of the season. The mountains and the brook are calling, and the trees hold that their arms in welcome. It is an invitation I do not try to resist or decline.

ELIZABETH WESTGATE.

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## CALIFORNIA'S ROMANTIC MUSICAL HISTORY

**A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.**

BY ALFRED METZGER

**W**HEN looking through the files of the daily Alta California of 1850 in search of definite information concerning certain musical activities of that time, I became so interested in the musical affairs of the early days in San Francisco that I continued searching for musical news during a period of several hours which developed into return visits to the Public Library and finally resulted in my determination to put the musical history of California into book form. I began to search for information in 1904, continued it after the fire of 1906 which destroyed such a large portion of San Francisco and with it most of my memoranda, and after fifteen years of continued research and spasmodic writing I finally succeeded in putting the history in legible manuscript form. Publication of the book was delayed from time to time, partly because of new musical problems that were being solved and that needed inclusion in its pages. It was first to be published in 1915, the year of the Exposition, but the war gradually resulted in such an increase in the price of paper and printing that it would have been impossible to sell the book at an amount that would assure anything like general circulation. And this cost of printing has interfered until now and has caused embarrassing delays and discouraging reconsiderations of various dates of publication.

In many ways these postponements in the publication of this history of Music of California has been a blessing in disguise. For there have been such important changes in the musical life of the community, and so many new features have been added to the educational factors of the State that it would have been a pity to publish a musical history without them. The chapters devoted to the Grove Plays of the Bohemian Club, for instance, would have been devoid of some of the most delightful comment on the later compositions. There would have been no mention of the symphony concerts of the San Francisco Symphony Orchestra under the direction of Alfred Hertz. The wonderful success of the Chamber Music Society of San Francisco, founded by Elias Hecht, would have been notable because of its absence. The Los Angeles Philharmonic Orchestra, under the direction of Walter Henry Rothwell, would not have been included in this narrative. The famous Hollywood Bowl summer concerts could not have been referred to. The War Memorial Opera House looking so well upon paper could not have been mentioned, and it is safe to say that unless I publish the book before the war memorial is finished, I shall not live to see it in the hands of the public.

Indeed the after-fire period of California's musical history includes many other features of paramount importance. The organization of a genuine

State teachers' association. The expansion of the California Federation of Music Clubs. The tremendous increase in appreciation of symphony and chamber music concerts. The visits of the Chicago Grand Opera Association, the Scotti Opera Co., and now the foundation of a permanent grand opera organization under the direction of Gaetano Merola. Then there are the splendid summer sessions of the University of California and the addition of distinguished artists to the colony of California musicians. Indeed those who will read these pages will find that it would have been impossible to do justice to the musical history of California unless the last eight years had been included.

There are three distinct periods to the development of musical taste in California. The early period from 1849 to 1865 centered in an almost exclusive appreciation of Italian opera and vocal concerts, gradually this drifted into the period from 1865 to 1906 wherein a decided leaning toward symphony and concerts by famous visiting artists was developed. Since 1906 the taste for symphony was intensified and an appreciation for chamber music became noticeable. I have endeavored to show in this history how much natural appreciation there has always been for the best of music in California. The public never had to be "educated" to enjoy music of a high order. It somehow instinctively knew when a musical enterprise was worthy of success. In this manner, without previous preparation, the productions at the Tivoli Opera House immediately attracted thousands of people, resulting in crowded house for a period of twenty-five years or more, without any let-up. A similar proof was the immediate recognition of Fritz Scheel as a symphony conductor. The visits of the Metropolitan Opera House proved huge financial successes first in 1900, then again in 1905 and finally in 1906. Even at that time the record in attendance and financial returns was broken by this city. But all of this was surpassed recently during the first of two successive visits of the Chicago Grand Opera Association when practically \$250,000 were taken in during a two weeks' engagement.

In San Francisco the attendance at symphony concerts has been from twenty-five to thirty thousand different people during a season. This attendance is due to the growth of musical taste in the interior whence many music lovers come to the northern metropolis for their musical enjoyment. Additional proof of the fact that many outsiders attend grand opera and symphony concerts in San Francisco is found when it is considered that the average number of people attending the concerts of visiting artists is only three thousand. There is an exception in the attendance at the concerts of certain so-called sensational attractions when, at times, from five to ten thousand people listen to an artist. But in these instances it will also be found that the outside cities contribute greatly to these assemblages.

The more I scan the many financial failures among visiting concert artists the more do I become convinced that there is something radically wrong in the enthusiasm of our music students. For if our students had sufficient loyalty toward the art no artist of national or international reputation could come to San Francisco or Los Angeles, not to say anything about a number of good sized interior towns, without appearing before a crowded house.

(To be continued)

### MUSIC TEACHERS' BANQUET

(Continued from Page 1, Col. 4)

Edna Ford of Alameda also contributed some interesting and appropriate remarks. Mrs. Norman Shaw from the Los Angeles Music Teachers' Association brought the good wishes of the Southern metropolis. Miss Matthews from the Orange County Music Teachers' Association extended the good wishes of that beautiful part of California. Mrs. Thompson from the Sacramento County Music Teachers' Association, Miss Springston of San Bernardino County, and Mrs. Rowan of San Diego County added their greetings from their respective organizations to those that preceded.

Mrs. Alvina Heron Wilson, president of the San Francisco Music Teachers' Association, warmly complimented the members of the San Jose Music Teachers' Association for the enthusiastic and effective preparations for the convention. Mrs. Wilson also expressed her gratitude toward the members of her own association who were so heartily assisting her in making her administration a splendid success. Mrs. Wilson advised the delegates to take the convention spirit home with them and introduce it into every meeting of their organization.

Miss Gillespie, the charming secretary of the San Francisco Music Teachers' Association, briefly expressed herself delighted with the opportunity to be among those present. C. M. Dennis, president of the Santa Clara County Music Teachers' Association, extended an official welcome to the delegates in behalf of San Jose.

He, too, expressed gratitude to Mrs. De Witt Pugh for her hearty and unstinted co-operation. He also stated that the music teachers of San Jose have identified themselves more intimately with the community spirit. He expressed it as his belief that the Santa Clara County Music Teachers' Association was the only organization of its kind who had exclusive charge of music week of any community. After five months' preparations the music teachers were responsible for one of the most successful music weeks in the State at an expense of \$75. At Christmas the teachers arranged for the singing of carols, eighteen organizations participating in the singing, and upon invitation from the Chamber of Commerce the music teachers had a float in the Fourth of July parade. Mr. Dennis was heartily applauded for his appropriate remarks.

Mrs. Brinkner, formerly president of the Santa Clara County Music Teachers' Association, spoke briefly after being introduced by Mr. Giffen. Miss Fuller and Mrs. Giffen, both delegates from the most recent addition to the State Association, namely, the San Joaquin County Music Teachers' Association, being the tenth organization to become a member, were enthusiastically received by a standing welcome and briefly expressed their gratification of being in the fold. Mr. Giffen could hardly take his eyes off these "baby" delegates, as he called this most recent addition to the association's ranks. Could it be possible that the aedate toastmaster had any doubts that such hearty could come from the fertile valley? Perish the thought!

Miss Cora Winchell briefly brought greetings from the critics and thereby contradicted the statement of the Toastmaster that she could write, but not talk. At this point Frank Carroll Giffen accepted the invitation of the Pacific Coast Musical Review to launch the movement that will eventually bring all the music teachers' associations of the Pacific Coast into one great organization. With his usual tact and convincing powers Mr. Giffen frankly stated that what he did not always agree with the policies of the Pacific Coast Musical Review he felt that this suggestion was decidedly in the interests of the organization, and that while he was thoroughly in sympathy with such a movement he would prefer to have the editor of the Pacific Coast Musical Review present his ideas on the subject.

The writer thereupon outlined the reasons for such Coastwide association. He stated that many prominent music teachers failed to belong to the organization because they could not see any big purpose in it. A Coastwide organization with sufficient influence to secure recognition and engagements for resident artists throughout the Pacific Coast would serve as an inducement for those who are now keeping aloof to join the fold. The music teachers owe it to the students whom they train and equip for public appearances that they do all in their power to obtain for them opportunities which will result from their musical education. Many of our most unsatisfactory teachers are young students who would make splendid concert artists, but

who, much against their will, are forced to teach in order to make a living. A Coastwide association could do wonders for the young students who aspire to become artists.

Mrs. Comstock of Santa Barbara extended greetings from her association. Mrs. Alberry, county vice-president of Colusa County, contributed some of the most eloquent remarks regarding the advisability of having the northernmost part of California better represented in the State Association and pledged her assistance to gain such result. Walter Bachrach, Superintendent of Schools of San Jose, expressed his appreciation of the splendid work that is being done by the music teachers in behalf of education and expressed his personal gratitude to the San Jose teachers for the part they are always taking in the community life. Superior Judge Brown of San Jose utilized the time allotted to him for his speech in telling a number of excellent anecdotes and stories which contributed greatly to the merriment of the evening. He gave evidence that austerity is frequently tempered with good nature and he made an excellent impression upon those assembled. Last but not least Mr. Giffen read a telegram from Mrs. Lillie Birmingham, president of the California Federation of Music Clubs expressing her regret at not being able to be among the guests and forwarding the felicitations of Mr. and Mrs. Louis Graeven.

Detailed reports of the convention together with personal items about those present appear in another part of this paper.



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## EDITORIAL CHAT

By Alfred Metzger

Our visit to Los Angeles during the last week in June brought out one striking feature, namely, the adequate size of the orchestras playing in the moving picture houses, the competency of the leaders conducting them, the excellent music selected for the programs and musical settings for the pictures, and the lack of any cheap, vulgar or badly performed jazz music. That such a distinct adherence to the higher class of music on the part of the moving picture houses has its effect upon the general musical taste of the community can not be questioned. We found that all the theatres are crowded in the evening which is proof positive that the musical public likes good music better than bad music. We attended five big moving picture theatres while in Los Angeles and not one of them presented an act that was not in accordance with the best type of musical performance.

We were specially delighted with the work Ulderico Marcelli is doing at Grauman's Hollywood Egyptian Theatre. He has written a specially effective overture to the Covered Wagon picture, a spectacle of such imposing nature, such fine stage craft and histrionic art that it stands out prominently among the great pictures of the last ten years. Historically, pictorially, dramatically and scenically it presents the last word in photoplay art. You simply must see it when it comes to San Francisco next month. Mr. Marcelli's overture is thoroughly conformant to the atmosphere it is intended to introduce. An excellently prepared prologue precedes the picture and puts the auditor into the proper mood to enjoy what follows. A special score has been written for the picture which Mr. Marcelli interprets with that fine musicianship, that rare skill in phrasing, that accuracy of synchronization and that grace and effectiveness of expression which makes him one of the foremost conductors of motion picture music in this country. In addition to a very large orchestra Mr. Marcelli has the assistance of an ideal organist in Frederic Burr Scholl whose playing fits in so neatly with the orchestral score that one not of an observing nature never knows when the organ begins to play and does not realize it until a particularly strong climax makes the organ sounds predominate. Nevertheless the orchestra attains body and the musical interpretation gains effect and virility because of the use of the pipe organ as a part of the orchestra. Mr. Scholl is past master in ensemble playing and in his solo work an organist of fine sensibilities and musically taste and discrimination. Much of the charm of the Covered Wagon is contained in the music and it would be an invaluable financial asset to those in charge of the picture if they could produce it in San Francisco under similar circumstances.

At Grauman's Metropolitan Theatre we heard Herman Heller conduct a large orchestra, witnessed an excellent number by Charles Wakefield Cadman assisted by several vocalists, John Steel, the distinguished American tenor, and Henry B. Murtagh at the organ. This is a musical bill of fare that can hardly be surpassed and rarely matched. Heller has an excellent orchestra which on this occasion played light, though good, music and gave that vigorous leader a chance to present the program in the best possible manner, much to the enjoyment of the huge audience, the Metropolitan seating four thousand people. Mr. Cadman presented his own compositions and ap-

Fitzgerald's for the Advancement of Music

## ELEANOR WOODFORD

Eleanor Woodford, the brilliant Los Angeles Soprano, has just returned from an Eastern Concert tour of distinct success. She will resume her concert work and teaching in Los Angeles. Throughout this tour of the East, and in all her concerts as well as in her home, Miss Woodford uses that supreme pianoforte, the

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peared as pianist as well as composer. He had selected a number of his works which took with the audience. Four young ladies with excellent voices sang some of his songs which created exceptional enthusiasm. That is the way to make American composers popular with the masses. We have heard Mr. Steel in better voice when he sang at the Orpheum not so long ago, but he sings well enough to obtain a rousing reception. Henry B. Murtagh played a descriptive selection partly humorous which pleased everybody, but which could not demand serious review from a critical standpoint, although well played and well chosen.

At Grauman's Million Dollar Theatre Maurice Lawrence conducted a large orchestra in an excellent interpretation of Strauss' Fledermaus selection. It was splendidly done, both rhythmically and emotionally and well earned the enthusiasm of the audience that packed the theatre. Edward House contributed some excellent organ selections and the settings to the picture were indeed artistic and well synchronized. The vocal trio from Ben Black's Band, this time without the Band, scored its usual triumphs with well chosen songs. A revue of clever juveniles also formed part of the entertainment. At Grauman's Rialto Theatre Jan Sofer conducts a fine orchestra in a very well chosen program while Harold Stanton and Betty Anderson furnish excellent vocal solos. Mr. Grauman is to be heartily congratulated on his uncompromising attitude toward good music. The people of Los Angeles owe him a debt of gratitude for his policy that brings out big orchestras, good music and high class entertainment.

Returning to Ulderico Marcelli our readers will remember that he first conducted the orchestra at the Metropolitan Theatre, but Mr. Grauman eventually transferred him to the Egyptian Theatre which is his pet photoplay house for he had it built for himself according to his own intimate ideas. Mr. Marcelli is also a member of the artistic staff of the Grauman Theatres and is greatly appreciated by Mr. Grauman who has an uncanny instinct for all that is best in the way of artistic presentation and showmanship. It is not only the magnitude of the Grauman Theatres that contribute so much to their success, but the atmosphere that is created by the entertainment program so adequately suited to whatever picture may be presented.

Our readers no doubt have followed with pleasure the programs presented at the California Theatre in Los Angeles. Carl Elinor the able conductor and arranger was absent in Europe during our visit so we did not have much of a chance to admire his work. However his policy

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is closely followed by the musician he selected as his representative and whose work is referred to elsewhere in this paper. We trust to be able to be in Los Angeles upon Mr. Elinor's return from Europe and then we shall refer to his work in more detailed and more comprehensive fashion. In the meantime we like to number the California Theatre among the prominent photoplay houses in Los Angeles where music is receiving a square deal.

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## LOUIS PERSINGER HAILED IN COLORADO

Distinguished Violin Virtuoso Referred to as "One of the Great Violinists of the World" by Pueblo Chieftain

Louis Persinger, who has returned after a brief vacation from his musical activities, enjoyed several weeks' rest in the sunshine and mountains of his old home, Colorado. While there he was prevailed upon to play two recitals, one in Pueblo and the other in Colorado Springs; the following notices speak for themselves:

"Last night, at Memorial Hall, the people were given an opportunity of listening to one of the great violinists of the world. . . . It is impossible to speak of Louis Persinger's playing except in terms of the superlative, as his performance gave evidence of all the finer qualities involved in the mechanism of violin playing, viz.: a tone of gorgeous quality and luscious appeal, a technique of such finish and control as to make the most difficult passages appear easy; a rhythmic incisiveness and an intuitive sense for interpretative subtleties. The writer wishes to emphasize strongly that only in the playing of Fritz Kreisler has he derived such pleasure as he did from the superb performance given last night by Mr. Persinger."—F. S., in the "Pueblo Chieftain," June 29, 1923.

"One feels, in listening to Persinger, that there is no dissimulation about his work—there are absolutely no tricks that appear to be. The soundness of his technique is easily apparent, and it is impossible to doubt his absolute sincerity. Especially delightful is the meticulous care which is lavished on every detail. To Persinger there is no such thing as an unconsidered trifle. Every tone has its due place in the symmetrical treatment which is accorded to the composition he plays, and the infinite variety of his shading is a thing to marvel at. No possibility of being bored when Persinger is playing, for the mind of the listener is constantly on the alert for the next wonder that will be displayed, while the ear is charmed by the exquisite quality of the tone.

"Not only was it an intellectual treat, but there was a deeper significance to it all. Persinger is the antithesis of a materialist. He is no cold, spiritless formalist. He has a wonderful emotional appeal and vividly picturesque powers of interpretation. He is a lyricist, and has the gift of expressing his thoughts and feelings in a way that cannot fail to win a sympathetic response from his hearers. An unforgettable experience. When an artist, as is the case with Persinger, is able to triumphantly withstand the most microscopic criticism he can be ranked among the great ones."—H. C. R., in the "Colorado Springs Gazette," June 28, 1923.

## SCIENCE IN MODERN PIANOFORTE PLAYING

Theodore Presser Co. of Philadelphia, published a short time ago a little book entitled *Science in Modern Pianoforte Playing* and written by Mrs. Noah Brandt. It is simply impossible to get into nearly fifty pages of printed matter more valuable information nor more practical suggestions than Mrs. Brandt succeeded in doing. The subtitle of this work is "A Practical Exposition of Principles of Relaxation Applied to Technic, Touch and Interpretation" and these words actually tell in eloquent terms the purpose and mission of the book. Relaxation is the secret of success in artistic performance and Mrs. Brandt, both in words and with illustrations, centers her entire energy upon this important phase of pianistic art. If any pianist is unable to obtain important knowledge and assistance in his or her artistic endeavors from the pages of this book we should advise him to start another career than that of a pianist. The book is absolutely invaluable. It represents years of practical experience well applied. It is not an experiment. It is an actual result of years of application and successful teaching. Mrs. Brandt does not present a theory. She is giving her readers the result of years of study, application, experiments and actual demonstration of the truths of the principles which she sets forth. If any successful teacher can imagine the value contained in giving to one pupil the result of his or her entire lifetime of successful tuition they will have an idea of the intrinsic worth of a book that contains in its pages a lifetime of hard, carefully planned, constantly improved and successfully applied modes of instruction upon which the entire modern school of pianistic art is based. To miss reading this little book is to intentionally neglect one of the most brilliant opportunities to make piano playing easier and more effective. The book is on sale at all leading music stores.

## FINE MUSIC AT LOEW-WARFIELD

Rubinstein's Kamennoi Ostrow for the chief concert number on the new week's program for Lipschultz and the Music Masters at the Warfield Theatre. Owing to the number of stage attractions this week, in addition to the world premier on the screen of Buster Keaton's first feature comedy, *Three Ages*, the concert will be given in the orchestra pit instead of on the stage.

An innovation on the musical bill this week is Colonel House and his Colorado Cowboy Band, a group of real cowpunchers who have been trained in the ways of modern syncopation as well. Songs of the plains and the rodeo will be given by Colonel House, a tall Westerner, with a deep baritone voice. The band appears in a setting representing a mountain camp, with covered wagon, camp fire and other picturesque equipment in the foreground. The members are dressed at all times in the costume distinguished by the big Medicine Bow hat, bandannas and high-heeled boots of the cowboy.

*Three Ages* is a six-reel comedy, burlesquing civiliza-



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tion by its presentation of life in the Stone, Roman and Modern ages. A stage production of *The Dances of Three Ages* is also a part of the big program.

## FINE COLORATURE SOPRANO AT CASINO

Beginning this (Saturday) evening the Casino Theatre will present an unusually fine production. Indeed if one considers the quantity of varied entertainment and contrasts it with the low price of admission, it will be impossible to obtain more for the money. The program will include light music, dancing, classic music, musical comedy and melodrama. It will certainly be a performance that will satisfy in point of extent. The writer can vouch for the high class musical act which will be in the care of Miss Vivian Strongheart, an exceptionally fine colorature soprano. This young lady possesses a voice of rare quality and she knows how to sing. Technically she has conquered the greatest obstacles and she sings with emotional expression and style. She is an experienced vocal artist who puts her whole heart into her work. Geo. Anderson, under whose supervision the production is being presented, has selected an unusually competent organization, and it is a marvel how he can give the public so much for the modest prices of admission.



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## THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from last week)

You who have traveled much have presumably from time to time dropped into picture theatres in various parts of the country to while away an idle hour. Have you in these various theatres, seen evidence generally on the part of the orchestra conductor, of sterling musicianship, lively artistic imagination, creative force, emotional susceptibility, or observance of even traditional interpretations? Have you observed at the head of these orchestras men whom you would designate ARTISTS, rather than ARTISANS?

No, you have not except on rare occasions. Excluding the leading theatres of such cities as New York, Chicago, Cleveland and a few more large centers, the average theatre orchestra conductor is an individual of an extremely "low-browed" type. His interpretations are often odious; he handles a baton as if it were a pick; one choir of his orchestra is continually a half-beat behind the rest; FLAUTO and FLAUTISSIMO are rarely observed and the words NIXANCE, RUBATO, and the like are not even in his vocabulary.

A high order of intelligence is an absolute necessity for the successful conductor of a picture orchestra. I mean successful in a musical rather than commercial sense. When we study great music, we come in contact with great thoughts, for all works of art are stored-up thoughts. It follows then, that all music (excepting, of course, jazz) is the result of artistic activity, and therefore its artistic interpretation calls for a similar mental activity, in this case, on the part of the orchestra conductor. The picture conductor is working, from a strictly artistic viewpoint, under a heavy handicap, for he cannot confine his energies solely to an artistic interpretation of a particular composition. He must endeavor to follow, to the greatest degree possible, the action being delineated on the screen, if by so doing he is not obliged to distort his interpretation too greatly.

This is done by careful, but quick thought, the basis of which must be a broad and sufficient education—along other lines than music alone. From the consciousness of knowing things thoroughly comes a calm, collected mind, a steady nerve, a firm hand, an easy pose, a graceful manner. Knowledge expands and strengthens the mental faculties, controls the feelings, guides the will and brings the entire life into harmony with its surroundings. There are other worlds than that in which one has one's special calling, containing broad fields full of rich treasures.

The picture conductor has need of broad and accurate knowledge so as to make just discriminations, and close and careful study is necessary. Musical history should be a specialty of his, but not only musical, but general history as well, for otherwise how is he to be familiar with innumerable periods, customs and manners which he must attempt to fit with music? Music which is performed wholly by automatic movements is of the kind that the organ-grinder grinds out of his organ, and its performance is not attended by brain-activity, nor backed up by KNOWLEDGE.

Similar to the performance of the organ-grinder is that of an overwhelmingly high proportion of motion picture orchestra conductors in this country today. And why are our children in their most impressionable years forced to hear music in picture theatres interpreted by men of this stamp? Why are the ears of our intelligent adult population being constantly insulted with slovenly, unorthodox, unmusical renditions?

There are several outstanding reasons. The first can be laid to commercialism. Managers WILL NOT pay adequate salaries to conductors, consistent with their musical scholarship, experience, and general education. Not realizing the tremendous importance of having a musical, capable conductor, their economy is at times ridiculous, in that they frequently, instead of maintaining an orchestra of perhaps thirty men under a trained, well-versed conductor, receive an adequate salary, but make a "flash," to quote the recent expression of a Los Angeles theatre manager, maintain an orchestra of forty or fifty men under the direction of a man woefully incompetent and probably receiving a salary only a very little higher than that of his men. And just as often as not, the conductor, the manager is almost invariably evaded by this would-be conductor's reputation as a violinist, or pianist. The manager reasons that if the man in question has achieved success as a violinist, perhaps, and is a pupil of some distinguished violin teacher, he is automatically qualified as a BATON CONDUCTOR, even though the man has never held a baton in his hand. Such logic is not only ridiculous, but it is a positive menace to orchestra and public alike, opening the former to being ruined as an organization, and the latter

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(To be continued)

### THIRD KRUGER-JOLLAIN STUDENTS' RECITAL

A most interesting Students' Recital was given by George Kruger and Giuseppe Jollain, assisted by Miss Helen Colburne Heath, at the home of George Kruger, 283 30th Avenue (Sea Cliff) on Sunday afternoon, June 24. The participants were: Gertrude Sugarman, George Goody, Ruth Sheller, Joseph Salvato, Mildred Berg, Alice Meyer, Edna Linkowski, Myrtle Gable, and Norman Smith—Mr. Kruger's pupils; Viola Luther—Mrs. Kruger's pupil; Master Livingston, Master Murray, Helen Hughes, Alvaro Silva, Margaret Polly, Mabel Robinson, D. Richardson, Marjorie D'Amico, Dorothy Player, Emily Lees, Harry Backer, Margaret Louis, Saul Perlis, Miss Freeland, Lester Lipsitch and Della Kaplan—Mr. Jollain's pupils; Barbara Robb—Miss Heath's pupil.

Every seat was occupied by interested music lovers who showed their appreciation and pleasure by rewarding the performers with the enthusiasm of the applause. Both Mr. Kruger and Mr. Jollain should be commended for the splendid work they are doing in an educational way. They have trained their students in such a manner that they show no nervousness and carry themselves like experienced artists. The singing of Miss Barbara Robb gave much pleasure, and showed the results of the training received under Miss Heath's able direction. Such recitals are an incentive to pupils to put forth greater effort toward progress in their chosen art.

The program in detail follows: Violin Trio (Dancel), Master Livingston, Master Murray; Piano—Two Spanish Dances (Moscow), Gertrude Sugarman; Violin—Polonaise (Vieuxtemps), Helen Hughes; Piano—Sonata No. 4 (Mozart), George Goody; Violin—Concerto (Vioti), Alvaro Silva; Vocal—Songs My Mother Taught Me (Dvorak), My Heart at Thy Sweet Voice (Saint-Saens), Barbara Robb; Piano—Sonata No. 7 (Mozart), Ruth Sheller; Violin—Minuetto (Handel), Orientale (Cul), Margaret Polly; Air—Varie No. 5 (Dancel), Mabel Robinson; Piano—Pastorale (Scarlati-Tausig), Capriccio (Scarlati-Tausig), Midsummer Night's Dream (Mendelssohn), Joseph Salvato; Violin—Concerto (Rode), D. Richardson; Piano—Impromptu (Reinhold), Dance Creole (Chaminade), Mildred Berg; Violin—Air Varie No. 6 (Dancel), Marjorie D'Amico; Violin—Concerto No. 7 (Beethoven), Dorothy Player; Piano—Sonata No. 10, No. 3 G major (Rachmaninoff), Paraphrase de Concerto, Op. 52 (Gottschalk), Alice Meyer; Violin—Concerto D minor (Wieniawski), Emily Lees; Piano—Etude de Concerto, Op. 11, No. 2 (Backer-Groendahl), Etude Op. 25, No. 1 (Chopin), Etude Op. 10, No. 3 (Chopin), Myrtle Gable; Violin—Chanson Becces (B'Amrosio), Harry Backer; Violin—Concerto (B'Amrosio), Alexander Murray; Piano—Scherzo E minor (Mendelssohn), Andante Finale for the left hand (Leschetizky), Edna Linkowski; Violin—Traumerei (Schumann), Margaret Louis; Violin—Concerto H (Huber), Saul Perlis; Piano—Fantasie C minor (Mozart), Viola Luther; Violin—Romance (Beethoven), Miss Freeland; Violin—Minuetto (Beethoven), Lester Lipsitch; Piano—Fantasie Impromptu (Chopin), Nightingale (Liszt), Norman Smith; Violin—Liebesleid (Kreisler), Della Kaplan; Accompanists: Audrey Player, Rosalind Louis, Ursula Warren, Mahelle Louise Sherwood, Edith Lipsitch, and Sylvia Kaplan.

### GRAVEURE CLASSES BEGIN MONDAY MORNING

The much heralded "Vocal Master Classes" of Louis Graveure will begin in San Francisco Monday morning. From all sections of the country noted artists, teachers and advanced singers have gathered to attend these unusual sessions and to take advantage of this first opportunity of studying with the famous baritone in the West. Graveure has prepared a specially attractive literary study for his pupils which will consist of a series of lectures and informal talks, covering the many phases of vocal perfection, and of coaching in the standard compositions of many schools. The system of class segregation to be employed is likewise unusual, comprising a selected group of fifteen "master" pupils, who will coach and work in class, and a larger group of "auditors" or "listeners," who will attend all sessions of the "master" class, assimilating the unique instruction, but not participating actively in the class.

The Classes, which run concurrently, will be held in Carosso Hall, 525 Sutter street, and during the five weeks of their duration, beginning Monday and ending on Friday, August 17th, sessions are scheduled for Monday, Tuesday, Thursday and Friday mornings from nine o'clock until one, being four hour periods four times



weekly, and making a total of eighty hours of the sessions. The "master" class which is filled, has enrolled the service of many extraordinary pupils, heads of University singing departments, prominent local and out-of-town teachers, artists of high rank, etc. The work will be of inestimable value not only to them but to the many auditors, and will establish San Francisco more than ever as one of the most important music centers in the country.

Imogen Peay, a pianist of universal note has been engaged to preside at the piano for all sessions and for all private instruction, much of which will be undertaken by Mr. Graveure during his stay in San Francisco. Miss Peay's last appearance in San Francisco was as accompanist and assisting artist with Madame Helen Stanley, the famous Chicago Opera soprano, and at that time she elicited special attention and praise from all the local critics for her efficient support of her "Star." She has occupied similar positions with a number of other notable and it is particularly fortunate that her services can be secured for these important classes.

## QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What does a double G clef signify?—A. M. D.  
The tenor parts in choruses. These parts are sung an octave lower than the pitch indicated by the notes.

2. What is the difference between a major tone and a minor tone?—M. B.

The terms major and minor as applied to a tone are used to make a theoretical distinction which is negligible in practice. It may be explained thus: One-lined C being the 8th harmonic of contra C and one-lined D being the 8th harmonic of the same fundamental, the ratio of the interval C-D is 9:8. This is the so-called major tone. Again, one-lined D being the 9th harmonic of contra C and one-lined E being the 10th harmonic of the same fundamental, the ratio of the interval D-E is 10:9. This is the so-called minor tone. The difference between a major tone and a minor tone is the difference between the ratios 9:8 and 10:9. This difference is called a comma.

3. Explain masculine and feminine rhythms?—R. A. V.  
A masculine rhythm is one whose last note falls on a strong accent; a feminine rhythm is one which has one or more unaccented notes following the final accent. These terms are used in music with the same significance as in prosody.

4. What is the range of the orchestra and how does it compare with the range of the piano?—L. I.

The range of the orchestra is from the lowest note of the double bassoon CC, to the highest note of the piccolo, four-lined B-flat. The range of the piano extends three notes below, and two notes above this range. In other words, the range of the piano is five notes greater than that of the orchestra.

5. Who wrote the Cockaigne Overture?—S. S.  
Sir Edward Elgar.



## EMIL OBERHOFER

(Continued from Page 1, Col. 2)

In the first place there are counter attractions of large proportions which do not exist last season. There is the International Exposition of the Moving Picture Industry at Exposition Park, Los Angeles, which attracts a very large number of people. Then there will be an open-air production of Aida at Hollywood Bowl, this time following the symphony season, instead of preceding it like Carmen last year. Then there is the preparation for the immense open-air production of the Wayfarer which is to be given at the Stadium in Los Angeles next September. All of these events will naturally effect the general public, and, of course, there is also the Pilgrimage Play, but that was also given last season.

"There are other difficulties. Last year we were able to secure scores from the library of the Philharmonic Orchestra without expense to us. This year we shall have to rent the music. And there are other financial problems this year which will increase our expenses considerably. Like the construction of a suitable platform and more adequate seat and box arrangements. It is safe to say that our total expenses will be thousands of dollars larger than last season. But we are going to the enterprise the same enthusiasm, the same optimism and the same confidence in the artistic and financial success of the enterprise which we brought to it last year."

"I have nothing but the most cordial feelings toward the Minneapolis Orchestra and its sponsors," replied Mr. Oberhofer to a query from the writer. "However, ill health and a conviction that I have done about all that humanly could be done to bring the orchestra to a position where it formed a powerful musical educational force were responsible for my resignation. I realized that there comes in the life of any educator a time when he can not do any more, when he has fulfilled his aspirations and ambitions, and at such a time it is best for all that there be a change. The conductor, as well as the public, sooner or later comes to realize that a change is essential, and while I am glad to say that I have made many staunch and loyal friends, all of whom would have been happy to have me remain, I felt that I owed it to them as well as myself to seek new and unexplored fields for my special message. And here in Hollywood I have found a sphere peculiarly suited to my taste and I shall bring to my work here new enthusiasm, new inspiration, new idealism and new opportunities. Surely I think I shall be happy and confident that I shall make the same impression upon the people of Southern California, which they already have made upon me."

Miss Elizabeth Simpson, the eminent pianist and teacher, has left for the King's River Canyon country where, in company with her sister, Miss Emma L. Simpson, of Los Angeles, she will enjoy a delightful vacation during July. Miss Simpson is always one of the busiest teachers in California; but this season has been the most interesting and successful one in her California career, her studios in Berkeley and San Francisco

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having been centers of the most intense and creative musical activity, and her pupils having numbered many of the most promising young artists in Northern California.

Mrs. Pearl Hossack Whitcomb, mezzo-contralto, besides teaching a large class has appeared on many recital programs this season receiving the most favorable criticism for her artistic work. Mrs. Whitcomb also put on a splendid production in Burlingame entitled "El Rancho del Rey," a light opera in three acts with a cast of nearly sixty voices, and proving both an artistic and financial success.

May 27th five of Mrs. Whitcomb's pupils were presented in a recital giving a most creditable program to a large audience.

Mrs. Whitcomb is already looking for out-of-town engagements for next season as she has some very interesting programs to give including one in costume.

Andre de Ribaupiere, the Swiss violinist, who is giving a series of concerts on Thursday evenings in Wheeler Auditorium at the University of California, gave his second program last Thursday. Mr. de Ribaupiere's first concert was enthusiastically received and many expressions of appreciation of his genius were heard. The second program was as follows: Jean Marie Leclair (1687-1764)—Sonata in D major; Ludwig von Beethoven—Sonata, Op. 50, No. 2 in C minor; Ernest Chausson—Poeme; Tartini Kreisler—Variations on a theme by Corelli, Mozart—Menuet in D major, Pugnani-Kreisler—Preludium and Allegro.

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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

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PRICE 10 CENTS

## LOUIS GRAVEURE HAS A NEW MESSAGE 15,000 ATTEND HOLLYWOOD BOWL CONCERT

Distinguished Vocal Pedagogue and Concert Soloist Expresses Delight Over Success of Master Classes in San Francisco—Believes in Imparting as Much Knowledge as Possible in the Briefest Time—Singing of Consonants Most Important Factor

BY ALFRED METZGER

The San Francisco sojourn of Louis Graveure, the distinguished baritone, has afforded many aspiring young vocal artists an opportunity to add to their knowledge of vocal art. An artist with such a magnificent vocal organ, such unquestionable inspirational modes of phrasing, such distinct and impeccable enunciation and such facility to arouse his large audiences to enthusiasm must possess something in the way of vocal knowledge which others less fortunate in their artistic successes would like to know. No one can tell us that a young student or artist of average intelligence is not able to benefit from Mr. Graveure's vast practical experience. Even though the artist would not give what is known as lessons, mere association with him, and the indulgence in occasional conversations, would result in sufficient additions to one's treasure house of vocal knowledge to make such association well worth while. And the writer found so much of value during a pleasant chat with Mr. Graveure, that he has not sufficient space at command to publish all he heard at one time, and really will have to supplement this brief interview at another time.

When we asked Mr. Graveure how he liked this experiment of giving master classes in San Francisco he replied immediately: "This is not experiment on my part. I have been teaching considerably and have enjoyed much success in doing so. But if you mean how I enjoy giving lessons in San Francisco I can only say that the response to Mr. Oppenheimer's able preliminary work has been so unexpectedly large that it has really surprised me, and if this is a beginning, am not going to have a vacation this summer. I undertook this master class in a spirit of summer recreation. I expected to spend my vacation here and use as a means to enliven the monotony I thought it would be a good idea to give a few lessons. The result obtained from Mr. Oppenheimer's management is starting to say the least. Not only are my classes filled and the auditors' list exhausted, but from present appearances it would seem as if my time for private lessons will also be completely taken up, and consequently my vacation has taken wings.

"Like every teacher whose work is worth while I bring a new message," said Mr. Graveure upon our inquiry regarding his attitude toward the students. "My message deals with two distinct features. First I want to present to the student concrete facts which they recognize whenever they occur. Unless a vocal student has something physical to lean against, something that he can grasp he will never be able to summon up the same emotion repeatedly. Many singers depend upon spiritual ideas, or let us say some intangible mental attitude to express certain emotional phrases. But such mental attitude can only be assumed at one time. It will never occur again in exactly the same emotional angle. For this reason I insist on the fact that we have a physical condition or fact that will recall the same artistic sensation and consequently that artist will be able to express himself exactly the same whenever the emotional requirements of a phrase call for such similarity of expression.

"Secondly, many teachers look upon pedagogy from a purely commercial angle. Consequently it is to their interest to retain a pupil as long as possible. They will stretch out the period of tuition beyond its necessary limits and thus advise a student to devote twice as much time or more to the attainment of certain vocal knowledge than is actually necessary. I believe in teaching a student as much as possible in as brief a period as possible. I do not believe in holding out

First of Series of Forty Concerts Attracts Large and Enthusiastic Audience. Emil Oberhoffer Retains Close Attention of Huge Audience Throughout Program—Tschaiowsky's Fifth Symphony Feature of Initial Concert—Mrs. Carter Makes Optimistic Talk

BY LLOYD DANA

Los Angeles, July 17, 1923. The opening concert of the Hollywood Bowl orchestra under Emil Oberhoffer attracted an audience of 15,000 people—almost twice as large as that which attended the opening of the New York Stadium season, the latter audience numbering 9000. That by the way of boasting! What was the quality of the music, and what the comportment of the listeners? Under a sea of brilliant stars, 15,000 people, hushed to a whisper, sat listening

ences of the downtown picture theaters. Perhaps their attendance was largely due to the musical taste cultivated so assiduously by the large local movie-symphony orchestras.

The concert was given under a high nervous tension. Conductor and orchestra were being put on their mettle before an audience far larger than they could reasonably have expected. Here were the greater part of the Bowl's prospective patrons in one huge body. Please them that night they must, yet the week's programs had only been given a week's rehearsal. A new conductor—hence a new style of playing, besides the necessity for fusion between the Los Angeles and San Francisco instrumentalists and those from elsewhere.

The concert was a magnificent success. Emil Oberhoffer splendidly dominated and animated his orchestra. His interpretation did not take me by storm. In the Tannhauser Overture, I was remembering Alfred Hertz' crashing style, his voluptuous coloring of the Venusberg music; this more poetic reading at first seemed a little lacking in intensity. I gradually discovered that this conductor was not a whit lacking in passion, but that he prefers to sacrifice noise to clarity, always bringing out the "singing" voices.

Tschaiowsky's Fifth symphony has always been especially interesting to me, because it seems to betray so much of the unhappy personality of the composer. Oberhoffer knows exactly how to play it. It is the music of a man for whom life was too strong. Much of it seems to be written at the breaking point, as for instance the painful, reminiscent melody of the French horns in the second movement, and here the great conductor is not afraid to risk bulges in the sobbing of the horns. A man acting as these horns indicate would appear a little ridiculous. It is easy to lightly make fun of this symphony, but Oberhoffer has the courage and insight to play the music as the composer probably felt it. The value was beautifully done. The Bach air for G string was a triumph of open air violin work, the tempo not dragged as is commonly done. Wolf-Ferrari's intermezzo from The Jewels of the Madonna formed a charming light-break, of melody and color, and the Tannhauser Overture concluded this most auspicious occasion.

Mrs. J. J. Carter, overjoyed at the large attendance, spoke happily to the crowd, Chairman F. W. Blanchard hovered modestly in the background. Great credit by the way is due Frederick Kimball Stearns, former president of the Detroit Symphony Orchestra for his generous financial assistance and unflinching work preparatory to this second season of Bowl Concerts. Mr. Stearns is honorary president of the Bowl season.

I was unable to personally attend the second concert on Thursday night when I am told, Alfred Mirovitch gave a fine performance of the Tschaiowsky piano concerto, with one of the finest orchestral backgrounds ever heard in this city.

By Friday night orchestra and conductor were well over the nervous tension



Drawn by Douglas Crane.

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on a pupil. The students who are studying with me this summer will receive as much material as I possibly can crowd into this limited space of time, and it will be found that it is possible, under certain circumstances, to learn three times as much in this period than ordinarily is put into it. If it were possible I would give my students 101% of my energy and mental capacity.

(Continued on Page 11, Col. 1)

intently, hanging on each phrase of the music. Some had said they would not sit through a program which contained as much as this, but they sat through it, they enjoyed every note of it, judging by their quiet and rapt attention and the vociferous outbursts of applause. I looked over the crowd as they were leaving after the concert, and found to my astonishment that if the regular symphony audience was there it was swallowed whole by the massed audi-

(Continued on Page 11, Col. 1)

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## THE SIGNIFICANCE OF PUBLICITY

Since our publication of various articles regarding the extraordinary activity in musical circles of Los Angeles during the summer months many of San Francisco's leading musicians have asked us how it is that there is so much life in the musical colony of Southern California, while in San Francisco everything is so quiet during the summer, notwithstanding the cool climate. The truth of the matter is that the Los Angeles musicians are alive to the importance of PUBLICITY. The Pacific Coast Musician, a monthly publication, receives splendid support from the Los Angeles profession. Saturday Night, a weekly publication, has a music department edited by Bruno David Ussher, which is enjoying exceptional support from musicians. The Los Angeles Times and Examiner have columns of musical diversities in their Sunday papers. The Los Angeles Express, the leading evening journal of which Mr. Ussher is a staff member, has almost in entire page of musical advertisements in its Saturday edition. And this is true of every other publication. For a while the writer was told by prominent Los Angeles musicians that if we published the paper in Los Angeles we, too, could get far more support there than we do now, until we explained that Los Angeles had already so many means of advertising the musical activities that another publication established in that community would only add to its expense without securing for it any additional benefits.

We suggested that Los Angeles has sufficient publications of its own to do justice to its own splendid musical achievements. We stated that the Pacific Coast Musical Review is what its name implies, a PACIFIC COAST music journal, and that in order to actually represent this territory it must be published at a point geographically situated that it could reach all centers on the Pacific Coast within the shortest time possible. Therefore, Los Angeles, having all the Los Angeles publications it needs, and being such a wonderful advertising community, would be more benefited by a publication that reaches the entire coast, specially all the densely populated districts outside of Southern California, than by adding another local publication to its already large number. Many teachers, students and artists contemplating locating in Southern California want to know about its possibilities. This year there were more Northern California people visiting Southern California during the summer than on any previous occasions. And so the musical activities and prominent artists and teachers of Los

Angeles ought to be admired and known BEYOND the city or county limits. And just to show the fine sense of appreciation that exists in Los Angeles every one of these people who at first wanted this to be a Los Angeles paper immediately saw the greater value of publicity by using a publication that reaches a field not so well exploited by its own papers.

That is the secret of success of the Los Angeles musician—the proper appreciation of the value of publicity that is almost entirely lacking in San Francisco. While some of our artists, teachers, managers and other musical organizations bewail their fate and complain about lack of support and dullness during the summer, the Los Angeles musicians invest a certain amount of their income in proper advertising, thereby interesting the public in music, keeping the daily, weekly and monthly press busy exploiting their achievements and encouraging leaders like W. A. Clark, Jr., L. E. Behymer, Mrs. J. J. Carter, F. J. Fitzgerald, Alexander Bevani, Hugo Kirchofer, Sid Grauman and others to do their utmost to keep the musical life pulsating throughout the year. As long as the musical profession and its associated forces fail to recognize the value of publicity so long will the general public remain indifferent to the efforts of those who really have something to offer that is worthy of publicity.

When we speak of publicity we do not mean only that which is given free. The musical fraternity of this city is already receiving so much free publicity that one of these days the business offices of the papers will call a halt and the profession will not get any space at all any more. The Pacific Coast Musical Review has done so much of this gratuitous service during the last twenty years or more that it is getting very tired and discouraged, because evidently its sacrifices have not brought the expected appreciation from those we tried to encourage. In some instances the patronage has been cut down in a ratio in which we increased our publicity campaigns. In certain instances we have even been induced to cancel certain indebtedness in order to secure new business. Surely we can not be expected to continue being liberal with such ingrates. We suppose that when we now refuse to extend any more courtesies these same people will discontinue their subscriptions. But we shall have to bear their ill will. For one thing is certain we shall not extend any more courtesies during next season EXCEPT THAT WHICH IS NECESSARY.

One of America's leading editors of music journalism told us once: "You are a fool to do so much for the musical profession. No one appreciates it. Do like I do. Demand your pound of flesh." We told him that our character was such that we could not publish a music journal upon this basis. If that were necessary to make a success, we would simply give up musical journalism. So we may not demand our pound of flesh, but we certainly shall concentrate in future upon those who appreciate our efforts and shall ask the others to shift for themselves. An advertiser is too prone to think of himself rather than of music in general. When he puts an advertisement in a paper he immediately wants to know how much he got out of it? By this he means: "If I put one dollar into it, I want to get ten dollars for each dollar out of it." Of course fortunately there are exceptions. But many advertisers look upon publicity in the mood just quoted.

If we could only convince the musical profession that by enabling this paper to print more information and thereby gain more circulation no one would benefit more than the profession itself. The fact that its doings are constantly reported will keep public interest alive. The moment publicity stops all interest stops. This principle has long ago been recognized by wide-awake business men. You stop the advertisements of the Steinway Piano, the Mason & Hamlin, the Knabe, the Baldwin, etc., and you will find that interest in these instruments would immediately wane. The popularity of a leading official in government circles will immediately decrease as soon as his name does not appear in the newspapers any more. The artist, no matter how popular today,

would sing or play before empty houses the moment he or she stopped advertising. In fact there is nothing to fame except NAME VALUE. And since publicity is in fact the very foundation upon which the career of an artist or teacher is erected, why should such member of the profession not invest a certain amount of capital in publicity which represents his or her greatest asset. The artist or teacher who is best known receives the greatest support. At times merit even seems to take a secondary place to publicity. In the end, of course, merit will win out. But publicity is the guiding post to merit, and without it, no matter how much you may deserve success, it will never reach you. Therefore, we repeat, if the San Francisco musicians are dissatisfied with their return from their professional work, and with their investment in a musical profession, they are themselves to blame, for they fail to appreciate that invaluable factor absolutely necessary to gain public recognition, namely—judicious publicity.

## ALEXANDER BEVANI'S GREAT ASPIRATION

**Wants to Be Instrumental in Establishing Permanent Community Opera House in Los Angeles—Prepares Magnificent Aida Production**

Another energetic and enterprising musical genius who left San Francisco to gain well merited recognition elsewhere is Alexander Bevani who was responsible for last year's open-air Carmen performance in the Hollywood Bowl and who is now preparing a most magnificent open-air production of Aida at the same place to be given in September. Bevani is not a stranger to San Francisco. He will always be pleasantly remembered as the impresario of the Bevani Opera Co., which at Idora Park, the Garrick Theatre and, more recently, at the Alcazar has frequently been pronounced as the most complete, most artistic and most effective grand opera organization ever appearing in the city at popular prices. Specially efficient was that appearing at the Alcazar Theatre which came directly from triumphs in Boston and other Eastern cities.

Mr. Bevani is a native of England, and comes from a very distinguished family. His father was a prominent banker, whose youngest son, he was and after passing his education to enter the army he was permitted to follow his inclinations to adopt the career of a singer. He went to Milan and became, at the age of nineteen years, a pupil of Giulio Moretti, one of the leading teachers of the day and one of Verdi's dearest friends. After two years' study he made his debut in the bass role in Rigoletto and after that sang in Italy during seven and one-half years. He also sang for three seasons at the Royal Opera at Covent Garden, London and made a South American tour under the musical direction of Giorgio Polacco, while off duty from his Italian engagements. After his Italian sojourn he returned to England and sang for five years the principal bass roles with the Royal Carl Rosa Opera Co. in England. As already stated he was the founder of the Bevani Opera Co. in America, and throughout his regime as impresario he was always eager to give young American artists a chance to make good. Special gratitude of the American musical public is due to Mr. Bevani for the share he had in inducing out such brilliant artists as Alice Gentle and Regina Vicario.

Mr. Bevani's great aspiration is to be instrumental in establishing a huge permanent Community Opera House in Los Angeles. He feels that this can only be brought about by the people seeing for themselves how beautiful truly great operatic productions really are and thus inciting a desire in them to become a part of such productions. The first step in this direction is the production of the most spectacular and historically correct performance of Aida given since that presented in honor of the inauguration of the Suez Canal at the foot of the Pyramids. This performance will be given on September 20 and 22. It is to be an out-of-door spectacle to be staged in the Hollywood Bowl with principals from the Metropolitan Opera House Company. It is sponsored by Mrs. A. B. Maesher of Los Angeles, who is certainly proving her faith in the much-talked-of desire of the people to see and hear opera in its most perfect form.

Associated with Mr. Bevani in all of his productions will be Douglas Crane who is his Art Director. Mr. Bevani feels that in opera not too much stress can be laid on the beauty which the eye absorbs during an operatic performance. Mr. Crane is one of the foremost of American portrait painters. He is a pupil of Jean Paul Laurens, William M. Chase and William Funk. He has painted many famous pictures, two of his most noted portraits being those of Theodore Roosevelt and Her Majesty Queen Victoria of Spain. Mr. Crane should be particularly successful in his work as art director of an opera house, as his aunt, Sara Van Leer, was the greatest theatrical producer England has ever known. Mr. Crane spent much time with her abroad in the atmosphere of the theatre.

Florence Stern, the brilliant young piano prodigy, formerly a pupil of Sigmund Anker of San Francisco, and more recently studying with Leopold Auer in New York, has appeared with much success in Germany recently. One of her recent triumphs was with the Philharmonic Orchestra in the Bethoven Saal, Berlin, when she gave the following program: Concerto A minor, No. 22 (Vivace), Concerto A major, No. 5 (Mozart) and Concerto D major (Paganini-Wilhelm).

# A PET

BY ANIL DEER



How dear to our affections are our pets, for we all have such, of one kind or another. Perhaps a faithful dog, with loving eyes, capable of seeing naught but good in his owner, no matter what the latter's true proclivities, or an indifferent haughty cat, deaf to all but its own inclination, or a sweet-voiced canary, fluttering in his little cage and singing of the wild beauties of nature which he is never to enjoy. These are the usual pets, yet not the pets of all; some are inclined to the bizarre, others again have not living creatures but extinct ideas and these they pet and coddle regardless of the onward march of time, which goes relentlessly on, leaving them sons in the rear and buried under the dust of progress.

One of these last mentioned pets is described by the phrase, "A Woman Can't Teach," an idea, which originated in the stone age, of woman's inferiority to man and which was based mainly on the premise that she could not throw a stone as straight as he and so bring down her prey. While that did very well for that day and age it is a trifle antiquated for the twentieth century. We now know that the reason of her inability to throw as well as man is caused by a different formation of the shoulder itself, but as the brains are not located there, the difference is rather immaterial.

Our first lesson on earth we all receive from a woman, our mother, when she teaches us where sustenance is to be found, a lesson most necessary and of inestimable value. Until averaging six year, she teaches us all the fundamental facts necessary to our growth, mental, moral and physical; the continuance of this education is given by the public or private school teachers, again women; usually not until fifteen or sixteen years of age do we meet with men teachers, who as a rule specialize in some High School study, there again we have women teachers, so into the University where the rule still holds good.

Religion and psychology both teach us that our main training takes place during our first ten years; and human custom, taught by experience, puts this training in the hands of women. Sometimes the pet sheds its wool and sallies forth in a new coat, described as, "Well, a woman can teach a woman but she can't teach a man." This in particular in relation to voice training. Let us carry said argument to a logical conclusion: Their idea being that training is mainly imitative. If a man be necessary to teach a man, and a woman, a woman, of course only a tenor should teach a tenor, a basso a basso, a soprano a soprano and so on. Let us go still farther, if imitation be our rule, then the tenor must only teach a tenor of his own quality, range and general characteristics, basso the same and so along the line, yet as in all the world there are no two faces identically the same, so there are no two voices the same. Therefore, logically no one would have even one pupil.

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## SAN JOSE MUSICAL REVIEW

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San Jose, July 17, 1923

Miss Evelyn A. Hesth gave a pupils' recital at Sherman, Clay & Company's hall, on the evening of June 23. The program included several numbers by beginners of but five months' study, in addition to those by advanced students. The program: Duet—Little Patriot March (Krogman), Eugenia McClay and Elaine Edwards; Grandma Danced the Minuet (Bilbro), Lois Wool; Singing to Baby (Terry), Dorothy Hable; Tin Soldier (Rowe), Norbert Mirasour; Rippling Water (Mama Zucca), Romilda Amaral; The Whirlwind (Jenkins), Keith McCarty; Barn Dance (Bilbro), Eugenia McClay; Forest Horns (Dutton), Helen Walker; A Fireside Story (Jenkins), Elaine Edwards; La Pastorale (Burgmuller), Alir Mancuso; Le Gai Chanteclere (Crosby), Bessie Davis; Shadow March (Cramm), Paige Wool; In the Meadow (Lichter), Dorothy Fuller; (a) Alabama Lullaby (Dutton), (b) Spanish Serenade (Zilcher), Winona Walker; Joy Dance (Mama Zucca), Dorothy Sutton; (a) Joyous Farmer (Schumann), (b) The Huntsman's Song (Schumann), Juanita Dorrence; The Music Box (Polidini), Adelle Naf; The Flower Dance (Lemont), Helen Barnhart; Rain Drops (Bills), Thyra Hansen; Mazurka (Ergling), Vivian Delous; Elstner Fair; Prelude, C. Sharp minor (Rachmaninoff), Delos Whaley; (a) Butterfly (Grieg), (b) Impromptu (Reinhold), Muriel Hassler; (a) Romance (Sibelius), (b) Julia (Dett), Elsie Landels; (a) Oasis (Homer Grunn), (b) Waltz Op. 34, No. 1 (Chopin), (b) Noctette (MacDowell), Dorothy Spotswood.

Mischa Ve Olin, Russian violinist, who is now claiming California as his home, was heard in several numbers at Lavender Farm, Los Altos, the home of Ednah Aiken, the writer, on Sunday afternoon, July 8, when the Santa Clara country branch of League of American Women sang in an at-home, complimenting Dr. and Mrs. David Starr Jordan, the artist, playing, playing under a mammoth oak tree which dominates the spacious garden of Mrs. Aiken.

Mrs. David J. Galraud presented some of her vocal students Friday evening, June 29, at the San Jose woman's club house. The following program was given: Part Choruses—Marchette (Schertzing), (a) The World Is Waiting for the Sunrise (Seitz), (b) In a Little Town (Maley), Marie Peters, violin obligato, William Peters; (a) Love Shadows (Penn), (b) Lamie Love (Vanderpool), (c) April in Killarney (Nevin), (d) Rose in the Bud (Forster), Adelaide Corbin; Quartet—Mighty Lark a Rose (Nevin), Gertrude Shannon, first soprano, Catherine Farley, first alto, Mrs. M. T. Freitas, second soprano, Mrs. M. Sophie Ryan, second alto; (a) See to See You (Clay Smith), (b) One Fleeting Hour (Leem), Minnie Vierra, violin obligato, William Peters; Piano solo—Morning (Grieg), Adaline Flagg, pupil of Miss Maude Caldwell; (a) The Rainbow of Love (Ferrari), (b) Where My Caravan Has Roamed (Lob), (c) Eternamente (Mascheroni), Madeline Chargin; (a) Carminio ben (Giordani), (b) The Road to Mandalay (Oley Speaks), Charles McKiernan-Bailey; (a) The Lover and the Bird (Guglielmo), (b) Twas April (Nevin), (c) The Fountain (Bruno Huba), Ruth Ulrich; Quartet—Carmena (H. Lane Wilson), Grace Pearl, Mrs. M. T. Freitas, Catherine Farley, Mrs. M. Sophie Ryan; A Bowl of Roses (Clarke), (b) Sunrise and You (Penn), Catherine Farley; (a) Canzone dell' Usignuolo (Nevin), (b) A Don from Acapulco (Kreiser-Simonds)—a Spanish California song—Mrs. M. T. Freitas; Piano solo—By the Waters of Minnetonka (Lienrance), Lena Soares, pupil of Miss Caldwell; (a) I Hid My Love (D'Hardelot), (b) Song by the Chimney (Bret Hart), (Grieg), Gertrude Shannon; (a) The Great Awakening (Kramer), (b) The Invictus (Huhn), (c) Dio Possente, from Faust (Gounod), Charles McKiernan-Bailey; (a) Niawasa (Metcalfe), (b) One Fine Day (from Madame Butterfly) (Puccini), (c) Elizabeth's Prayer (from Tannhauser) (Wagner), Helen Lund; (a) Cradle Song (Fritz Kreisler), (b) Valinka (Song from Stutzman), Ruth Ulrich; Recitative and Cavatina (Ernani, Ernani, Involanti (Verdi), Mrs. M. T. Freitas; Quartet—Adaptation from Lucia (Donizetti), Gertrude Shannon, Catherine Farley, Mrs. M. Sophie Ryan, Charles McKiernan-Bailey.

Mary Caroline Price gave a pupils' recital Wednesday afternoon, June 27, in Newman Hall. The children played not only from classical composers, but they also gave some of their original melodies and explained what they meant to express. Books were exhibited, made entirely by the pupils, containing scales, chords

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and examples of transposition, besides original melody. Those who appeared were: Cecily Fisher, Thomas Williams, Harriet Wakefield, Helen Hayden, Robert Gruskay, John Steindler, Jean Stover, Byron Singlet, George Dolfin, Donald Baldwin, Emory Singletary, a Richard Waterhouse.

Mrs. Homer DeWitt Pugh presented a number of his piano students in recital Wednesday evening, June 1, at Sherman, Clay & Company's recital hall. The program was in two parts, the first half given by the young students, while part two was given by the older students. The program in full: Part I.—A Little Day (Reincke), Delores Johnson; Hus and Grel (Selby, Helga Zelen Alder; Playmates (Weidig), Louise Selby; Joy Jump Ups (Rogers), Maxine Springer; Sans Sou (Powers), Vivian Horn; (a) Traumerel (Schumann), (b) The Knight of the Hobby Horse (Schumann), Bernard Brown; The Pixies Spinning (duo for two pianos), Muriel Burdick and Irene Tripp; Sarahban (Handel), Margaret Newell; Curious Story (Helm), Margaret Schnabel; Cazonetta (Hollander), Muriel Burdick; Noctette (Haaf), Dorothy Swisher; Fair Rosemond (Kreisler), Irene Tripp; Song of the Lark (Tschakowsky), Inga Carpalin; In the May (Beh Verna Caccamo), Part II.—Quartet for two pianos (Brentzelle), Auber), Phyllis Cunningham, Dorot Cranney, Elizabeth Carpalin; Gladys Cafford; (Helm), (Masseut), Violet Pettigrew; La Grace (Bohm), (v. Nelson); Serenade (Bingham), Phyllis Cunningham; Alpine Rose (Smith), Jean Libby; Waltz in d (Chopin), Esther Serel; Scarf Dance (Chaminad), Verda Alder; Butterfly (Grieg), Ivah Gilmore; On a Holy Mount (Dvorak), Cynthia Bishop; Amiras Day (Grieg), Elizabeth Carpalin; Second Mazurka (Godek), Alita Akers; Spinning Song (Mendelssohn), Gladys Cafford; Valse Aristocratique (Rinquet), Elizabeth Math-



# ANIL DEER

Polish Dance (Sharwenka), Violet Bridges; Arabesque (Debussy), Melvin Drew; Rustle of Spring (Sladg), Mildred Cheney; Quarter-Military March (Schubert), Elizabeth Mather, Jean Libby, Violet Bridges, Cynthia Bishop.

Nicola De Lorenzo, the well known teacher of violin, presented Ephraim F. Engelman, a twelve-year-old prodigy, in recital at Sherman, Clay & Co.'s recital hall in the evening of Thursday, June 28. Miss Lulu E. Perry, soprano, was the assisting artist. Muriel Watson Leroy was the accompanist. This young lad played over sixty pages from memory, and his program was a most ambitious one. One of his numbers was from the sonata of his teacher, Mazurka-Capriccio, a very beautiful composition. The program in full: (a) Puziatik Flia, Op. 14 (Killer-Bela), (b) Romance (Svensden), (c) Saltarella (Papini), (d) Ave Maria (Wilhelm-Schubert), Souvenir de Bade (Leonard), (e) Pirate Dreams (Charles Werter), (f) Love Like the Dawn Came Stealing (Charles Wakefield Cadman), Miss Pieper; (a) Kolibri (Max Bruch), (b) Mazurka-Capriccio, N. D. Lorenzo; (c) Meditation (from Thais) (Massenet), (d) Serenade (in A major) (Drdla), (e) Elegie (Ernst), (f) Gypsy Dance, No. 1 (Nachez), Rachem (Mercy), (a) Zucca, Miss Pieper; Second Polonaise Brillante (Wieniawski).

Santa Cruz is having its season of pupils' recitals, marking the close of the year's work. Francis Hamlin, teacher of violin, presented a group of high school age in the evening of June 16, at the home of Mr. and Mrs. Edward Wright on Branciforte avenue. June 23, at Oakley hall, Mr. Hamlin presented a group of younger students in recital.

Mrs. Hope Swinford, well known teacher of piano, presented her pupils in recital on Tuesday evening, June 19, at the Congregational Church. Assisting on the program was Mr. Francis Hamlin, violinist, and several of his pupils. This is an annual affair and one which is eagerly looked forward to. There were numbers ranging from the simplest to the most advanced work, which are enjoyed by a large and enthusiastic audience.

The program committee of the Monday Musical Club Santa Cruz has already met to decide on the work to be taken up next season. The last season, just ended, was devoted since the New Year, to the German classics. October, when the new year begins, Spohr, Moscheles and Schubert will be the first composers. The arrangement will be after that—November, von Weber, Mendelssohn, Schubert; January, Mendelssohn, Schubert, Chopin; February, Schumann and Liszt; March, Schumann, Wagner; April, Schumann, Heller, Raff; May, Bruch, Brahms; June, Brahms, Richard Strauss.

## COMIC OPERA SEASON IN OAKLAND

Oakland Club Women Sponsor Theatrical Venture With Mabel Riegelman as Prima Donna—Begins Monday Evening

Mabel Riegelman, grand opera prima donna, has been called upon by Oakland club women to head their first venture in community comic opera, beginning Monday evening with Naughty Marietta at the Oakland Opera House, according to announcement made last week by the Eastbay Opera Association. Miss Riegelman, protégée of Mme. Gadski and prima donna soprano of the Chicago Opera Company and two seasons with the Boston Grand Opera Company, in accepting the engagement is making her second appearance in the lighter forms of opera. Her first appearance was made five years ago when Paul Steindorff asked her to accept the role of Nina in the production of The Firefly at the Columbia Theatre. She essayed the role with great success and was delighted with the possibilities of the lighter forms of opera that she immediately undertook courses in dancing and dramatic expansion. The action of the Oakland club women in providing our city with summer season of comic opera was brought about by the fact that the high transportation costs have prevented New York managers from sending out many high class traveling companies. The situation developed some years ago when transportation rates began to mount.

In St. Louis the city instituted a municipal opera company. In Oakland it was found that the city charter would not permit this and so a group of influential club women formed themselves into an association and undertook to underwrite a season of ten weeks of comic opera. The season will start at the Auditorium Theatre Monday, July 23, and the opening bill will be

Victor Herbert's melodious opera, Naughty Marietta, with Mabel Riegelman in the leading role. Miss Riegelman was born in Cincinnati and later became a resident of Amarillo, Texas, where she entered a convent. Later her parents came to San Francisco. She attended school in the bay district and there attracted the attention of Gadski who took her to Berlin where she completed her musical education and sang in Stettin and Plauen.

For three years Miss Riegelman sang in Germany and then returned to America for two seasons to fill contracts in concert and opera. Four years she was prima donna with the Chicago Grand Opera Company and two seasons with the Boston Opera Company. During these years she sang in all the large cities of the country, in opera and concert, in French, German, Italian and English. Her repertoire consists of forty-five operas.

An exceptional cast has been secured by the eastbay club women to support Miss Riegelman. Indicative of the excellence of the cast is the fact that many singers who have been heard in San Francisco in leading roles in comic opera organizations are now singing in the chorus of her company. Louis B. Jacobs, managing director of the company, declares that less than the four girl concert singers are numbered in the ranks of the chorus.

In taking to comic opera Miss Riegelman is following in the footsteps of Emma Trentini and Miltzi. Among the vehicles selected for her by the Oakland club women in addition to Naughty Marietta are The Spring Maid, Katinka and Sweethearts.

## SOCIAL EVENTS AT THE FAIRMONT

A dinner and reception was given by Miss Estelle Carpenter, prominent member of the National Educational Association and Director of Music in the Public Schools in honor of the famous Aloha Trio from Hawaii, Wednesday evening, July 11, at the Fairmont Hotel. At the dinner were seated Mrs. A. W. Scott, Samuel K. Toomey, James L. Awa from Honolulu, David K. Kalasu, Hawaii, and Miss Estelle Carpenter.

During the evening the Hawaiian artists sang classical selections in the hotel lobby and in the Gold ballroom. Among those present were Hon. C. H. Cane, British vice-consul and Mrs. Lane; Hon. Fin Lund, Danish consul, and Mrs. Lund; Mrs. A. W. Scott, L. Holmblad, Ex-Governor William D. Stephens, Mr. and Mrs. John McCallum, former president of the harbor commissioners, Mrs. Josephine Wilson, author; Miss Irja Bloomquist, representing vice-consul of Finland; Mrs. James King Steele and daughter, Edgar Reinhold, organist, and A. Galloway, county superintendent of schools, Iowa.

Marian Patricia Cavanaugh and Sam Rodetsky, two prodigy-pupils of Joseph George Jacobson, have been engaged to give a recital in Grass Valley on July 12, and judging from the advance sale of the tickets a full house will greet the two talented children. Both aspirants to future musical honors are already well known to music lovers around the Bay district as they have appeared frequently here in concert demonstrating that they possess unusual pianistic ability. Following will be the program—Part 1.—(a) 2 Preludes (Bach), (b) Sonata Pathétique (Beethoven), (c) Rhapsodies (Jos. Geo. Jacobson), (d) Haplines (Jos. Geo. Jacobson), (e) Danse negre (Cyril Scott), (f) Valse (Chopin), (g) Rhapsody No. 2 (Liszt), Marian Patricia Cavanaugh. Part 1.—(a) Pre'lude (Bach), (b) Polonaise militaire (Chopin), (c) Valse (Chopin), (d) The Caravan (Jos. Geo. Jacobson), (e) Pastoral with variations (Mozart), (f) Valse chromatique (Godard), (g) Rhapsody No. 6 (Liszt), Sam Rodetsky.

On Monday evening at 8:30 p. m., in the Fitzgerald Memorial Church at 960 Bush street, John Ribbe, pianist, and Lucile White, soprano, will give a joint recital. An attractive program has been arranged. The public is cordially invited to attend. The affair is under the direction of Madame Stella Raymond Vought, concert manager.

The Kalamazoo Orchestra has engaged Cecil Fanning for an appearance at one of its early season concerts. Other fall bookings of the baritone include Dayton, Columbus, Marion, Xenia, Bellefontaine and Hamilton, Ohio. Mr. Fanning sings in Springfield, Ohio, on November 15, under the auspices of the Knights of Columbus.

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## WALDROP AT MUNICIPAL ORGAN

Municipal Organist Uda Waldrop will hold the console of the great organ at the Exposition Auditorium at the recital this Sunday afternoon at 3 o'clock sharp. These recitals, given under the direction of the Auditorium Committee of the Board of Supervisors, are constantly increasing in interest, the attendance last Sunday being almost double that of the preceding week. As is usual there will be no admission fee and Supervisor J. Emmet Hayden, Chairman of the Auditorium Committee, announces that there will be no reserved seats. Organist Waldrop has prepared a peculiarly interesting program, including a musical setting of his own to the Fairy Lullaby from Shakespeare's A Midsummer's Night's Dream. The complete program follows: Improvisation; Sonata, No. 2 (Mendelssohn); Prelude and Fugue in C minor (Bach); (a) Air from Rinaldo (Handel); (b) La Cinquante (Gabrielle Marie); Peer Gynt Suite (by request) (Grieg); (a) Twilight (Katherine Glen); (b) Melody (Brigadier General Dawes, U. S. A.); Oriental Sketch (Bird); Fairy Lullaby, from Midsummer Night's Dream (Uda Waldrop); (b) Wedding March, from Midsummer Night's Dream (Mendelssohn).

## FOURTH PIANO RECITAL BY KRUGER PUPILS

The fourth piano recital this season given by pupils of Mr. and Mrs. George Kruger will be held at the beautiful residence studio, 283 30th avenue (Sea Cliff) on Sunday afternoon, July 22. As a teacher Mr. Kruger's conscientious efforts have always been directed to give the best in him to his pupils, and his greatest pride is evidenced in the particular and untiring manner by which he works with his pupils to attain that artistic finish sought by those who really desire a thorough musical education.

The complete program is as follows: Gipsy Roder (Haydn), Valse (Haydn), Victoria Gilmanoff, Menuet (Beethoven), Valse (Burgmuller), Jewell Levin; Morning Song (Friml), Butterfly (Merkel), George Blum; To a Wild Rose (MacDowell), Mazurka F sharp minor (Chopin), Ruth Sheller; Two Spanish Dances (Moszkowski), Gertrude Sugarman; Concerto Op. 37, No. 3, C minor (Beethoven), Joseph Salvato; Water Lily from Woodland Scenes (MacDowell), Dance Creole (Chaminade), Edna Repe; Mazurka (Godard), Fruhlingsrauschen (Sinding), Isabel Arata; Rondo Capriccioso (Mendelssohn), Valse Caprice (Newland), Flossie Soule Grisby; Romance F sharp major (Schumann), Sous Bois (Staub), Eleanor Atkinson; Liebesfreud (Kreislir), Prelude (Rachmaninoff), Lilian Schwerdt; Romance and Recitative (Wagner-Liszt), No. 1 without words (Mendelssohn), Romance Op. 45, No. 1 (Gruenfeld), Alice Meyer; Valse E minor (Chopin), Hark, Hark the Lark (Schubert-Liszt), Hea Over Steppen (Schytte), Viola Luther; Arabesque (Leschetitzky), Bird Song (Falmgren), Allegro Commodo (Bargiel), Marche Gable, Marche Militaire (Schubert-Tausig), Scherzo (Mendelssohn), Faust Fantasie (Liszt), Edna Linkowski; Concerto Op. 15, C major (Beethoven), Norman Smith.

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## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

There are within a radius of 30 miles from San Francisco (and the same holds good in Los Angeles, possibly to a greater extent) in the neighborhood of three thousand teachers. These should have a following of thirty thousand pupils. If you include friends and relatives of pupils and teachers who also must be interested in music, it seems that a concert audience of ten thousand people should not be anything impossible to expect. And yet our average concert audience both in Northern and Southern California is barely 3000. This is a problem to figure out. Of course, the high prices for concerts has something to do with it. Another reason is that New York managers, possibly forced by the artists themselves, are sending about twice as many artists to the Pacific Coast than the population justifies. The entire State of California, for instance, has a population of but four millions, much less than New York City alone. And yet we are supposed to support as many artists as the metropolis of America during the course of a season.

But the principal reason why there is not manifested a greater interest in visiting artists in California is due to an indifference on the part of these artists and managers to make the musical public acquainted with the reputation of such artists and their impending visits. Eastern music journals are constantly publishing advertisements and announcements about the season's attractions. Consequently the Eastern musical public is constantly informed regarding the merits of artists, the time when their concerts take place and the reasons why students should hear such artists. On the Pacific Coast the public barely knows who is coming, nor when the artists are coming, until just prior to the beginning of the season. At that time there are so many conflicting attractions that the average music lover hardly knows which one to attend. And if it is considered that the average amount necessary to buy a seat is beyond the reach of the average student, one has a fair idea why so many concerts are not well attended.

Of course, in the early days admission to concerts was \$5 and notwithstanding these prices and the dearth of students and teachers concerts and operatic productions were equally crowded. This was no doubt due to the few musical events that occurred in those days and the limited seating capacity of the halls. It was not a rare occurrence that an artist could give twenty and thirty concerts during several months in succession. And one of the strange coincidents that has impressed itself upon my mind is the fact that

while these artists seem to have crowded the houses, have received big prices for their admissions and have become idols of the public, most of them had to have a benefit concert before leaving the city. Evidently money that can easily also went easily. It is the writer's firm conviction that if the Eastern managers and the visiting artists utilized the musical press of the Pacific Coast to the same extent (not, of course, to the same extent in dollars and cents, but in effective publicity) as they do in the East, thousands more musical people would attend the concerts of a season, and the financial gain to artists and managers would be much greater.

The music clubs have played a leading role in the musical development of California during the last few years. It is only just and fair to say that L. E. Behymer, the noted California impresario, who resides in Los Angeles, has had a great deal to do with the organization of many of the clubs. It is true he did it to create for himself, and the artists under his management, a larger field than he would have had without these clubs. But the artistic advantage to the various communities that harbor such clubs, and consequently to the State at large, has been far greater than the commercial advantage which Mr. Behymer eventually derived. He must, therefore, be regarded as the outstanding pioneer in the development of musical appreciation in the State of California, for no one manager has done so much for the State, and, indeed, for the Southwestern part of the Pacific Coast than L. E. Behymer of Los Angeles, and proper recognition of these efforts will appear further on in these pages.

The writer has been approached frequently by some of the music clubs regarding the financial burdens they are called upon to bear by being tied down to secure their artists from definite sources and thus being unable to gain anything through participating in the advantages derived by dealing with competing managers or artists. Since this question has its bearing upon the musical welfare of California we are justified to give it some attention in these introductory pages. Among the hundred or more music clubs in California only from fifteen to twenty engage high priced artists as we will show later on. Practically all of these clubs were originally organized with the idea of securing for a community, which otherwise would not have been visited by distinguished artists, a guarantee to make such visits possible. In most cases L. E. Behymer of Los Angeles co-operated toward the organization of these clubs. In this way the impresario contributed to the musical culture of a community while at the same time building up for himself a territory for future growth and cultivation. If Mr. Behymer was far-sighted enough to see the possibilities of such future development of the music club field of California, no one should blame him for taking advantage of a condition which he himself created. Why did not one of those complaining of Mr. Behymer's success show sufficient enterprize and foresightedness to organize musical clubs in California before he did?

It is gratifying to note that at least among music clubs there exists some gratitude, and we are pleased to find that all those clubs, whose existence is directly or indirectly due to the organization genius of L. E. Behymer, continue to be faithful to him.

(To be continued)

### Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Leltoy V. Brant, director of The Institute of Music at San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second Street at San Salvador, San Jose.

#### THE YOUNG VIOLINIST

Many parents make the mistake of buying a full-size violin for the young child who is about to begin lessons on that instrument. Some parents, when the teacher suggests the purchase of a violin of the right size for the child, become offended and go elsewhere. I have seen this happen myself. But a child with small reach and short fingers can no more do justice to violin lessons on an awkwardly large fiddle than he could do justice to a man's work. If the child be very small he should have a half size instrument. If a little larger a three-quarter, and by all means he should be permitted to change his instrument as he grows. This is not an expense, as so many appear to think, but a necessity which should receive due attention in order that the most progress may be made.

#### The Instrument's Tone

By all means the child should have an instrument of good tone. At a violin recital I attended recently given by beginners I was struck, painfully so, with the poor tone of some of the various instruments. I know all the students, of course, and something of the history of their violins, and I can, therefore, say that in the majority of cases the parents were endeavoring to economize on the instruments, with the thought of

securing better ones later on. But consider the poor child. He does not like to practice in any case, and in addition to the arduous task of so doing he is compelled to listen to the squeaking of his instrument for that certain period every day. If he had a Strad he would not produce a very beautiful tone, but with something no better than a cigar box strung up the tone he gets is terrible! Need I say more?

#### Technical Equipment

The playing of stringed instruments involves the use of the bow, and of all things about the playing of those instruments the proper handling of the bow is the most difficult. Upon it depends, largely, the beauty of tone. On it depends style of playing. The use of the left hand is to be learned, of course, just as on the piano, and the left hand technique is not for any means, yet the bowing is the soul of playing in the violin. It is evident, then, that one must have a teacher who is particular about this. The left hand technique is just as particular. Particularly in the matter of correct holding of the instrument must one be careful. Holding the violin correctly means that one has an odd position of the left hand and arm. It is necessary that this position be not unduly distorted. Assuming that the average reader of this article will be more inclined to think in terms of piano than any other instrument I may say that the holding of the bow, of the instrument, of the left hand, with the violin would correspond in a large measure to correct position of the hands at the piano, the correct use of the fingers, the correct relaxation of the muscles of the entire body. Then, too, as in all branches of music, there is the matter of time, of the selection of a good class of music, and the other details that are incidental to all branches of the art.

I might sum up all that has been said in the preceding paragraphs briefly in one sentence: One cannot too carefully see in giving a child a musical education that he has the right start. The first impressions are the most lasting. Therefore, let us have the student's first impression of the violin be one of beautiful tone, of ease

in handling, of good bowing and technique in general. We do this, we have paved a way for a future violinist.

#### ALCAZAR THEATRE

The popular Duncan Sisters with their brilliant comedy with music, Topsy and Eva, begin the third week of their triumphant engagement at the Alcazar with the matinee July 22. Their reception has been continuous ovation since the premiere of the play two weeks ago and San Francisco theatre goers have gone wild over it. Characterized by all of the critics hereabouts as a tuneful, joyful offering with fun as melody as the predominating features, the girls have elicited all records for attendance at the O'Farrell street playhouse. Laughter and applause are continuous throughout each performance and every member of the big company of sixty comes in for a share of it.

While the work of the Duncans in the roles of Topsy and Eva is the outstanding feature of the production, every role in the piece is taken by a player carefully selected for type and talent. The comedy of the stars, the singing of Basil Ruysdael as Uncle Tom, a Nana Bryant as Mariette, the dancing of Harriet Hoch the character work of Netta Sunderland as Miss Ophe and Thomas Chatterton as Simon Legree, are all to be enthused over.

Then there are the melodies. Remember-me is a haunting tune, sweetly sung in the first act and remaining throughout the production. It was made to whist and hum and fondle and every audience since the opening performance has departed with its intoxicating effect noticeably present. Beautiful costumes, brilliant elaborate scenery, soft electrical effects and attractive girls who really sing and dance, make the production one to rave over. It was staged by O. Eagle with the musical numbers being presented by Jack Holland and Harry James is the director of the augmented orchestra.



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# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

## SOUTHERN CALIFORNIA'S COMPOSERS

How many composers of music could actually be found in Los Angeles it is impossible to estimate, as in the world of music there are many tender and delicate flowers that never peep out from their protecting leaves. A list of those, however, who have published compositions to their credit makes it at once apparent that the city ranks high as the home of many nationally known composers.

Charles Wakefield Cadman is perhaps the foremost figure in this sphere locally, and is rightly regarded as one of the greatest living American composers. He has to his credit over 200 songs, four operas, a number of trios and quartets for chamber music, many compositions for piano and has written special music for plays of great artistic merit like the *Ruhayiat*. Alma Gluck and John McCormack use his songs on their programs, and the Metropolitan Opera Company produced his *Shanewis*, a modern story of an Indian girl, with scenes laid in California and Oklahoma, in its 1918 season, the piece being repeated the following year with great success.

Elinor Remick Warren is one of the youngest and certainly one of the most charming of American composers. A Los Angeles girl, well known and highly regarded as a pianist and accompanist to Margaret Matzenauer and Florence Easton, she is achieving signal successes with a group of nine songs and a number of choruses, anthems and sacred solos. Mme. Matzenauer has for some time sung her song, *The Heart of a Rose*, which is warmly received by her audiences. Withal this Elinor Warren is but a charming and sincere shell of a girl, and her future should hold a list of further accomplishments based on a splendid early beginning.

Gertrude Ross is well in the front rank of American composers, her songs being sung by such celebrated artists as Schumann-Heink, Sophie Braslau, Julia Culp, Louise Homer, Marguerite Matzenauer, Christine Miller, Caroline Lazari, Florence Easton, Cecil Fanning, Louis Graveney, Clarence Whitehill, Yvonne de Treville, Marguerite Namara, May Peterson and many others. Mrs. Ross has written the musical setting for the Pilgrimage Play, and in writing this music she has strived to make simplicity the keynote, maintaining the spirit of simplicity which the gentle Nazarene exemplified during his life on earth.

While Mrs. Ross is embodying in her new work some of the characteristics of the ancient Jewish music and the atmosphere of the Gregorian modes, she is endeavoring in no way to make her musical accompaniment to the play conform technically to the music of the Biblical period. Rather, it is her desire to give a musical setting that shall be symbolic of the play's spiritual concept, melodic to the ear and free from any sectarian influence. In preparing this musical accompaniment for the Pilgrimage Play, Mrs. Ross has had access to the famous library of old Jewish music, and to which she has given much time to the study of the Gregorian modes, her ability to read the Gregorian chants in their original form, including the use of neumes, having served to open a wide channel for her musical research.

Presentation of this work will include the use of a mixed quartet and one solo voice, while scoring is for first and second violin and cello, oboe, clarinet, English horn and drums. The quartet includes such well-known vocalists as Jessie MacDonald Patterson, soprano; Margaret Fisher Monson, contralto; Max Alexander, tenor, and Fred McPherson, basso. Jules Hierlihy will conduct the orchestra.

Homer Gunn, the distinguished pianist, teacher and composer of songs has for many years been a great stimulus to musical composition among the younger musicians. An able exponent of modern harmonic and color methods he has to his credit over thirty-eight compositions of which, perhaps, his Indian Piano Compositions are better known. His Indian Dance, Indian Love Song and Song of the Mesa are used by such celebrated artists as Percy Grainger and Mrs. H. H. A. Beach, and of the Desert Suite, the Los Angeles Times has this to say in its praise: "Mr. Gunn's Desert Suite is evidently a southwestern inspiration and is a striking picture of limitless dreariness, brazen skies, false hopes of thrilling allurement and at last shade and trees and life-giving water."

Two songs of Walter Henry Rothwell, the distinguished conductor were sung here last season by Florence Easton and enthusiastically received. His music is spirited and extremely modern in spirit, the setting beautifully orchestrated for full orchestra. *Bachanale* is impassioned and notably rhythmic and at its rendition it provoked a storm of applause.

Andre Maquarrie, flutist of the Philharmonic, has composed ensemble music of very high order. His Suite *Romantique* for woodwinds was given last season by the Los Angeles Chamber Music Society, and proved a delight to a highly critical audience. Fritz Gaillard, the



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## SYLVAIN NOACK

Sylvain Noack, Concert Master of the Los Angeles Philharmonic Orchestra, is recognized as one of the foremost violinists of the Pacific Coast. He is accepting pupils this summer at his studio. Mr. Noack is only one of the many great artists of the Pacific Coast who uses exclusively that great instrument, the

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LOS ANGELES

cellist of the Los Angeles Chamber Music Society, has composed music for strings.

Carrie Jacobs Bond is another composer of California whose songs are more widely known than any of the others. Hallett Gilberte, Arthur Farwell, Colin Campbell, Helene Gaut, Henry Cowell are famous composers living here. Of the younger composers, we have Homer Simmons, Frances Cole and Jeanette Colwell. Fannie C. Dillon, who will become the head of the theory department of the Olga Steeb piano school, is a composer of merit. Sol Cohen, Ernest Douglas, Clarence Gusdin, Abbie Norton Jamison, Helen Livingstone, Frances Marion Ralston, Anna Priscilla Rischer are all composers and teachers.

Organists who continually interpret the lofty compositions which the organ demands become composers in their turn, such as Dr. Roland Diggle, C. Albert Tufts, Dr. Ray Hastings, Henry Millier, Sibley Pease and P. Shaul Hallett.

Ben F. Pearson, president of the Civic Music and Art Association which was organized immediately following the recent successful Music Week in Los Angeles, announces that the association is inaugurating its work with a charter membership roll of nearly 200 people prominent in the musical and civic life of Los Angeles, most of whom were actively identified with the Music Week plans. In the fall a membership campaign will be launched by the association during which time it is hoped to affiliate with the organization most of the prominent leaders in the musical, social and civic life of the community. The plan of organization permits the affiliations of musical organizations and other groups interested in the development of music as well as individuals.

The officers of the association are: Ben F. Pearson, president; Mrs. J. J. Carter, vice-president; Roger Andrews, treasurer; who, with Mrs. E. R. Brainerd, Harold Ferguson, F. C. Leonard and E. P. Taylor constitute the Administration Committee. Roger Andrews, vice-president of the Citizens' National Bank, is chairman of the Finance Committee, and under his direction the budget covering the work of the association for the first year will be raised. With "better citizenship through the medium of music" as one of its objectives, also the realization of the much needed Municipal Auditorium in Los Angeles, and the promotion of music along the broader community lines throughout the year, culminating in another Music Week with added festival features next spring, the Civic Music and Art Association give every promise of becoming an influential factor in music in Los Angeles and the whole of Southern California.

Mrs. Frances Nickerson, well known and one of the most successful teachers of piano in Los Angeles, has just closed a very busy season by presenting a number of her advanced pupils in recital. Mrs. Nickerson also presented Luella Kenan Sawyer in a special program of piano numbers. Miss Sawyer was assisted by Dorothy Harvey, reader. Another special recital was given by Margaret Leake, assisted by Mrs. William McNaughton, soprano. Mrs. Nickerson will reopen her studio on September 4, which is the date of the opening of the Olga Steeb Piano School with which she is affiliated. The students taking part in the final recital were: Barbara Browning, Kathryn Brydon, Marion Bauch, Robert Buschmeyer, William M. Buschmeyer, Barbara Cortelyou, Faith Cortelyou, Elle Fraser, Albert Franklin, Lois Griswold, Lillian Gould, Julia Kreuter, Elva Lois Kellogg, Rosalie Middleton, Josephine Peairs, Irene Robertson, Marion Sens, Barbara Stokes, Luella Kenan Sawyer, Mary Louise Wages and Melva Zimmerman.

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Mrs. Zeter Sparrow, brilliant artist and teacher and an affiliated teacher in the Olga Steeb Piano School, has just closed an unusually successful season of teaching with two pupils' recitals of more than ordinary interest. Mrs. Sparrow's pupils showed the results of intense study and teaching and played with freedom and power to an unusual degree. The following pupils were presented: Cecilia Fisher, Lillian Lewis, Margaret Wood, Barbara Moore, Olivia Fainer, Rhoda Moore, Temple Matthews, Russell Reed, Jeanette Blanchard, Nora Greenman, Helen Olson, Isabel Moore, Marguerite Schiss, Francis Riley, Carol and Grace Rassinuss, Mary Albert, Laura Redden, Maud Olga Sims, Audrey Hall and Frances Colburn.

Manuel Sanchez De Lara of the De Lara Grand Opera Company will produce La Traviata on Friday evening of July 27 at the Municipal Auditorium at Ocean Park.

This will be the second production of the summer season of opera that this enterprising company has given, 11 Trovatore being given last month. La Traviata is of unusual interest, the plot taken from the famous play *Camille*, in which Sarah Bernhardt won her greatest success in Paris. La Traviata is considered one of Verdi's finest works. It contains many beautiful melodies and is bright and full of life. The cast of characters for the principal roles include Conchita Chavez, coloratura soprano; Miguel Laris, tenor; Z. Earl Meeker, baritone; Forest Bell, basso; Vivian Clarke, mezzo-soprano; Walter Humphreys, baritone; Douglas Cole, tenor; Reese Williams, basso; Rowena Cortez Gascon, soprano, and Edward Brothers, tenor.

Otto T. Hirschler, noted concert organist and teacher, gave an organ recital at the State Music Teachers' Convention in San Jose on July 5, substituting at the eleven o'clock hour for C. Albert Tufts. Mr. Hirschler had no chance for rehearsal or to become familiar with the organ, but notwithstanding this lack of preparation gave an excellent recital, receiving the cheers and an ovation from the music teachers present. At present Mr. Hirschler is playing the organ at Bovard Auditorium for the Waylagers' rehearsals.

Adele D. Lauth, Director of the Sherwood School of Music in Southern California, will present five piano pupils in a recital on the evening of the 27th at the Santa Monica Branch of the Sherwood School in the Theosophical Society Auditorium. Assisting her will be six well-known vocalists and teachers as Gloria Mayne, Gilda Marchetti, Charles Pemberton, Hugo Scherer, Grace Hammond and Sarah Gordon. This Southern Branch, opened on the sixth of June, has already enrolled seventy-five pupils. The following program will be given: Minuet in G (Beethoven), Gwendolynn Carley; Mighty Lak a Rose (E. Nevin), At Dawning (Cadman), Grace Nelson; The Spring (Grieg), Jodelite Snow; Nocturne G minor (Chopin), Juanita Senogles; Hark, Hark, The Lark (Schubert-Liszt); Dream of Love (Liszt); Billie Burke; Melisande (Goetz) Waltz Song, Romeo and Juliet (Gounod), Helen Wright; Three Preludes (Chopin), March Grotesque (Sinding), Leta Eluncke.

Edna Duvalie presented a group of pupils in a piano recital at the Ebell Club House on the evening of the 16th. The following pupils were presented: Fern Fitzwater, aged 5; Dorothy Karn, aged 5. Assisting on the program was Miss Fern Fitzwater, soprano, former soloist with St. Louis and Chicago Symphony.

Mme. Anna Ruzena Sprotte, noted contralto, gave a reception and farewell for her artist pupil, Miss Gladys Hill, at her home on Seventh avenue on Sunday afternoon, July 15. Miss Hill leaves for New York shortly to complete her musical studies. Among the many notables who were present were Gilberte, the famous composer, and Bruno Hahn.

Sam Glasse, well known tenor, teacher and manager of the Orpheus Four, announces that this famous male quartet will only make California appearances this season, as such a demand has been made for this organization, of whom the press throughout the country have acclaimed as artists worthy to rank with the finest four part male singing organization of either this country or Europe. The quartet composed of the following artists: Sam Glasse, Paul Adams, Verner Campbell and Huston Dudley are making their next local appearance at the Majestic Theatre.

Max Epstein, the boy violinist, is giving his last concert on Thursday, before his departure for the East at Choral Hall in the Philharmonic Auditorium. Assisting him will be the famous maestro William Tyroler. The following program will be given: Sonata 9—Kreutzer (Beethoven), Max Epstein and William Tyroler; Concerto (Mendelssohn), Max Epstein; Prelude (Bach), Larghetto (Handel), Hebrew Melody (Achron), Max Epstein; Liebestod from Tristan and Isolde (Wagner), William Tyroler; Zikurne weis (Saraste), Scherzo Tarantella (Wienlawski), Max Epstein.

California Theatre—When Carl Elinor, conductor of the California Theatre Concert Orchestra left for a visit to Europe some weeks ago, patrons of the showhouse expressed some doubt as to whether Dion Romandy would be able to handle the baton with anywhere near the power Elinor did. Romandy has proven that he is well able to conduct the orchestra and he made this very evident when he opened his concert with Adams' *If I Were King*. He handled this overture with all the rhythmic grace the composer wanted it to have. The second selection was *Forget-Me-Not*, that graceful intermezzo which is a veritable gem of melody set in an harmonic background of acintillating rhythm. Marcheta, Victor Schertzinger's graceful Spanish love song which has been revived with such success, closes a program that shows that the young conductor is well able to handle such an aggregation of artists as are to be heard at the California.

### MADAME VOUGHT SINGS IN LOS ANGELES

Madame Stella Raymond-Vought, well known singer

and teacher of San Francisco, has just returned from Los Angeles where she has been taking a summer course in voice training from her former Maestro of New York City, Edmund J. Myer, the well known voice specialist who is now located in Los Angeles. Madame Vought completed the course of voice training and was granted a diploma and certificate of endorsement from Mr. Myer. During her stay in Los Angeles she made many public appearances for the Musical Clubs and was made honorary member of the Los Angeles Opera Club which was founded by Dr. Robert Douglas, who traveled many years with Caruso, and was baritone with the Metropolitan Opera Company for twenty years. Madame Vought and Gino Severi, the well known violinist and conductor of the Mission Theatre in Los Angeles, were made honorary members of the Norse Studio Club at a brilliant concert which the club, the largest artists' club of Hollywood, gave in honor of the two guest artists named among the club members among its members, the moving picture stars, artists, sculptors and painters. Madame Vought was also made honorary member and Patron Saint of the Potboilers Club, a Bohemian organization originating from the former old Pot Boilers of Paris.

On Monday night, July 9, Madame Vought was the guest artist of the Los Angeles Opera Club at the famous San Souci Castle, with Princess Olrova of Russia acting as hostess. Her program was of a varied nature comprising an aria and a group of songs by American composers. This recital was a triumph for Madame Vought and will ever remain in the memory of the large and distinguished audience for her beautiful voice and artistic interpretations. She sang with technical perfection, splendid diction and her delightful personality dominated her splendid performance. The club has re-engaged her for another appearance in September. While in Los Angeles Madame Vought was presented to many of the leading artists and was entertained by many of the artists and moving picture stars. She will appear in San Francisco studio August first and has an exceedingly busy winter ahead of her.

Through an oversight in this paper a criticism by our correspondent of her recital given at the Turquoise Hotel was inadvertently overlooked and we therefore take pleasure in inserting it in this issue: "Madame Stella Raymond-Vought contributed four groups of songs to the program, beginning with Handel and Old English numbers and closing with an aria and a group of songs by American composers. Her voice showed excellent training and it was a pleasure to listen to one who sang with such ease and assurance. Technically her intonation was perfect and her pleasing personality a delight to her audience. Among those present were her Maestro from New York City, Edmund J. Myer, who is now residing and teaching in Los Angeles—also Dr. Robert Douglas, for many years associated with Caruso; Miss Henry, the well-known writer; Judge Folette of the Superior Court of Los Angeles; Daddy Hooser, the grand old man of the movies, and about 200 other guests."

## QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Questions of a controversial nature cannot be answered. No names will be published—also Dr. Robert Douglas, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is the difference between the Euphonium and the Tuba?—H. M.

The Euphonium is a Tuba. Tuba is the generic name of a family of instruments comprising two or three members. Euphonium is the specific name for the smallest member of the Tuba family.

2. What is the eight-foot octave?—P. C.

The great octave, i. e., the octave having for its lowest note C two octaves below middle C. An open pipe eight feet long produces this C; hence the name eight-foot octave.

3. Should a glissando on the piano be played with the thumb or the back of the fingers?—E. P.

The way you can do it more skillfully. Usually it is more effective to use the back of the fingers in an ascending passage and the thumb in a descending passage.

4. What is meant by purring?—H. A. D.

How the inside border following the outline of such instruments as the violin, guitar, and mandolin.

5. What is the name of the suite of piano pieces by Ravel which contains "Ondine"?—O. G.

"Gaspard de la nuit."

NOTE—After next week's issue the Question Column will be discontinued for a month. It will be resumed again in September.

The Durini Vocal Studio will give a vocal recital next Thursday evening, July 26 at 172 Ellis street, near Gough. The participants will include: Alice Bradley, Mildred Eckland, Mrs. Shirley Hoppin Porter, Lillian Solari, Earl Ellis, Louis Leinbach, Emilio Moore, and Howard Beck. The accompanists will be played by Mrs. Lillian Shiny. After the vocal program refreshments will be served.

## UDA WALDROP ACCEPTS NEW POST

Resigns Position on at St. Luke's Church and Accepts Offer From First Congregational Church—H's Duties Begin First Sunday in August

Uda Waldrop has resigned as organist of St. Luke's Church and leaves that temple of worship with sincerest regret and no doubt all associated with the music of this church are sorry to see him go. Although Mr. Waldrop has been organist of St. Luke's only a brief time prior to his resignation he was occupying the position for fourteen years, both as organist and choir director, prior to his departure for Europe. Under Mr. Waldrop's able supervision music at St. Luke's had for many years enjoyed the appreciation of the congregation, because of its high standard and artistic finish. Special monthly music services attracted large congregations at each event.

Mr. Waldrop has accepted an offer from the First Congregational Church of this city of which Dr. Gordon is the pastor. He has signed a contract for a number of years both as organist and choir director. He will begin his new duties on the first Sunday in August. The First Congregational Church is indeed to be congratulated on its wise choice and this new musical feature will no doubt add prestige to this church, already distinguished through the fame of Dr. Gordon who has just returned from a trip around the world.

Mr. Waldrop will have an opportunity to inaugurate programs of public music such as are not surpassed anywhere and which will add to the musical taste and growth of the community, for there is no more effective way to stimulate musical appreciation among the general public than through the church and the home. In Mr. Waldrop's case the adage "The prophet is not without honor save in his own country" does not apply.

## CIVIC MUSIC AND ART ASSOCIATION

Los Angeles the Birth Place of An Organization to Promote the Highest Ideals of Citizenship Through the Medium of Music

We are in receipt of a letter from Ben F. Pearson, President of the Civic Music and Art Association of Los Angeles, enclosing a complimentary membership card for the editor of the Pacific Coast Musical Review which honor we acknowledge with due appreciation. Since the object of the organization is "to promote the highest ideals of citizenship through the medium of music" this fact is so clean-cut and obviously to the advantage of music in America that there is hardly any necessity for further editorial comment at this time. In addition to Mr. Pearson's kind letter we also print a resolution recently passed by the Civic Music and Art Association of Los Angeles in support of careful personal. We sincerely trust that all those associated with the interpretation of the Star Spangled Banner will observe the suggestions made by this resolution. It is sound and patriotic. Here is the letter and the resolution:

Los Angeles, July 10, 1923.

Mr. Alfred Metzger, Publisher,

The Pacific Coast Musical Review,

Kohler & Chase Bldg., San Francisco, Calif.

Dear Sir:

I take pleasure in handing you herewith a complimentary membership card in the Civic Music and Art Association of Los Angeles.

The Executive Committee of the Association trusts that the work which we are proposing to undertake, namely, the promotion of better citizenship through the medium of music and the crystallizing of public sentiment in favor of the project of the erection of a suitable Municipal Auditorium in Los Angeles, may merit your interest and support.

Enclosed please find a resolution recently passed by the Association which we trust you may find possible to publish in your paper. Perhaps you may desire to comment editorially on this movement.

Appreciating your co-operation in the aims and objectives of the Association, I am

Sincerely yours,

BEN F. PEARSON, President,

Civic Music and Art Association

WHEREAS there is great lack of respect for the flag of our country, little knowledge of the words, and misuse of the music of our national anthems, and

WHEREAS President Harding in his Flag Day speech, of June 14, 1923, urged that patriotic societies might spread better knowledge of our National Anthems, hoping that such a movement may aid "the spirit of America to show itself in song," and

WHEREAS the Civic Music and Art Association of Los Angeles believes in higher citizenship through music as part of our daily lives, said association in this declaration

RESOLVES that musical leaders, managers, and publishers of music and plays, refrain from using our national anthems in part or wholly during medleys or as accompaniments for vaudeville and theatrical acts.

BE IT RESOLVED that the Star Spangled Banner and "America" be performed only in keeping with their nationally exalted message, but not as part of theatrical or musical entertainment.

BE IT FURTHER RESOLVED that the co-operation of the American Legion and other local as well as national patriotic bodies be urged in this movement toward better regard for our national songs and emblems.

## PACIFIC MUSICAL SOCIETY PLANS

Well Known Organization Begins Fourteenth Year Under Administration of Mrs. William Henry Banks With Renewed Energy

When the Pacific Musical Society will be called to order early the coming season by President Mrs.

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William Henry Banks it will enter its fourteenth year of useful existence. The object of this society is to help its members to improve themselves musically and to stimulate musical interests in San Francisco. The members of the society are composed of men, women and children and divided into active, associate, honorary and junior members.

A section in which the society takes special pride is the junior auxiliary which has grown so rapidly that it was found necessary to organize a second section for young folks between the ages of sixteen and eighteen when they are admitted to full membership into the society. Members of this section who are able and desirous of attending the evening concerts may do so by paying an increased membership fee. The junior converts take place at the Fairmont Hotel on any Saturday afternoon previously announced in the Society's monthly Bulletin. One of the main objects of the Junior Auxiliary is to give prospective young artists of this city and vicinity an opportunity to prepare themselves adequately for public appearance, thus giving them opportunities to advance in their career.

The Pacific Musical Society also maintains a social service department which gives the members an opportunity to offer their services to bring cheer in the form of music into those homes and public institutions where they are hailed with pleasure and delight by those unfortunate enough not to be able to enjoy such recreation otherwise. As the membership of the society increases to the extent of including sufficient numbers to include all the Bay cities and even interior towns like Vallejo and Gilroy, it is the intention of the Society to broaden the scope of this department so as to include the communities within reach of San Francisco.

The outlook for the new season is very promising. New members are constantly being admitted so that the coming year will find a considerably increased membership attending the various functions. The high standard of the concerts will be maintained during the ensuing season as it has been in the past, and members, appreciating the ambition of the Executive Board, have become convinced that whenever possible the best available talent is always included in the concert programs, frequently at considerable speculation as to the financial means at hand to do so. The number and standard of the programs can constantly be improved provided the members assist the Board in securing sufficient membership to justify additional expenses. If each member were to introduce a new member the entire problem would be solved.

In addition to receptions participated in by the regular members, the usual guests, resident artists and their friends it is the intention of the new administration to give an occasional reception to distinguished artists of international reputation. As usual new compositions of merit will be presented on the various programs for the first time in San Francisco and efforts will be made to secure new works by members of the Society for public hearing. It is the intention of the Board to give one program containing exclusively the compositions of resident composers at one of the evening concerts.

To further the object of sociability Teas, Dances, Jinks receptions and dinners will alternate occasionally with the more serious musical events of the season. Mrs. William Henry Banks, the new President is charged with domestic economy, the real source much of her time to the welfare of the Club. She is a graduate of the College of the Pacific Conservatory of Music of San Jose, and a loyal and efficient pianist disciple of Pierre Duillet. She is well known throughout the Bay region because of her excellent solo work. She has been prominently identified with the San Francisco Music Teachers' Association for a number of years. Mrs. Banks will be assisted by a very capable Executive Board and committee, the membership of which has been carefully selected from among the most representative element that constitutes the flesh and sinew of the organization. Albert Elkus has been chosen to take charge of the Thursday evening concert at the Fairmont Hotel and no better choice of director could have been made.

At a recent Board meeting, the following were assigned to Sections and Departments: Programs—The President, Executive Board and Albert Elkus; Programs and Press, Mrs. Frederick G. Canney; Audition, Miss Augusta Welthe; Printing, Mrs. F. Curley; House and Musical Instruction, Mrs. Lulu J. Blumberg; Reception, Mrs. Frederick Crowe; Publicity, Mrs. Albert George Laug; Year Book, Miss Isabel Arndt; Chairman of Departments—Membership, Mrs. Chas. V. Cross; Social Service, Mrs. Leon Lazarus; Vocal Ensemble, Miss Claire Harrington; Violin Ensemble, Mrs. Samuel P. Reed; Junior Auxiliary, Mrs. F. Curley; Mrs. William Ritter; Section 2, Mrs. Frank B. Wilson; Broadcasting Concerts for Radio, Miss Lulu J. Blumberg; Tea and Receptions, Mrs. Walter Janke; Jinks, Mrs. Frederick G. Canney.

## MASON CHAMPIONS IRISH REPUBLIC

We are in receipt of a little book just from the press and written by Redfern Mason, music editor of the San Francisco Examiner. It is entitled *Rebel Ireland* and contains seventy-one pages of the most interesting reading matter we have come across for some time. Mr. Mason explains in these pages how he became converted to the cause of an independent Ireland, after entertaining convictions to the effect that the Irish people



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ple were not fit to govern themselves. The book is written in that breezy, convincing and correct literary style which Mr. Mason always employs and in well turned phrases he hammers home his impressions with a precision and a clearness that can not help but assist the cause which he is so enthusiastically espousing. There is one point that Mr. Mason clears up definitely. His conversations with Irish people of all classes result invariably in one definite conclusion, namely, that there are all at heart in favor for an independent republic, which is contrary to many conclusions to which the average man or woman in America has come. No doubt Mr. Mason's book will enjoy a large circulation, and anyone interested in the Irish controversy will add much to his or her knowledge by devoting an hour or so to reading Mr. Mason's able dissertation on this subject.

Miss Constance Alexandre, the unusually accomplished young California mezzo-soprano, will be the soloist at the Whitcomb Hotel Sunday evening concert tomorrow, July 22. She will interpret two groups of songs with that emotional intensity and that gripping interpretation which has caused her to be regarded as one of California's most thorough and efficient soloists. The Whitcomb Orchestra under the direction of Mr. Bem will render the following program: Overture, Pique Dame (F. Suppe); Waltz, Sarenta (C. Komzak); Hawaiian Selection (M. Lake); Vocal Solo—Aria, Les Larmes (Werther) (Massenet); Constance Alexandre; Peer Gynt Suite (E. Grieg); Serenade du Tsigine (Chas. R. Valdez); Vocal Solo—(a) Twilight, Glenn (b) Les Amours de Jean (Weckerlin); (c) When the Roses Bloom (Reichart); (d) Thy Beaming Eyes (McDowell); (e) Inter Nos (MacFadden); Constance Alexandre; Song of India (Rimsky-Korsakoff); Grand Opera Selection, Herodiade (Massenet); Hymn to the Sun (Rimsky-Korsakoff); Vocal Solo, Aria Habanera (Carmen) (Bizet); Constance Alexandre; Second Hungarian Rhapsody (F. Liszt).

Augusta Hayden, the charming and gifted soprano soloist, appeared for the second time within a few weeks as soloist at the Sunday evening concert given by the Bem Orchestra under the direction of Stanislas Bem at the Whitcomb Hotel last Sunday, July 15. She sang three groups of songs in a manner to enthrall the large audience that crowded every available corner of the big lobby to such an extent that she had to respond to several encores. Miss Hayden's voice is a clear, ringing organ used with artistic instinct and she never fails to make an excellent impression. The orchestra under the direction of Mr. Bem interpreted the following most effectively:

March, Emperor (Lauder); Overture, Raymond (A. Thomas); Waltz, Blue Danube (J. Strauss); Vocal Solo (a) Life (Curran); (b) Pirate Dreams, (c) Today (Huerfano); Augusta Hayden; Selection, Mikado (Sullivan); Selection, Mikado (Sullivan); Vocal Solo—Mamie Butterly (D. J. Puccini); Un Douce Lien (Debruck); Tu Me Dirais (Chamblane); Augusta Hayden; Cavatina (Bohm); Song of India (Rimsky-Korsakoff); Hungarian Fantasia (Tobani); Vocal Solo—Sacrament (MacDermid); Serenade (Bassett); My Love is a Muleteer (Francisco di Nogeno); Augusta Hayden; Grand Opera Selection Faust (Gounod).



## HOLLYWOOD BOWL CONCERTS

(Continued from Page 1, Col. 4)

of the first performances and the result was an unforgettable concert. Lalo's Overture Le Roi d'Ys is more solid than the compositions of that master more often heard here. The work is full of violent but beautiful contrasts, and the trumpets scored a success, which led the conductor to bid them rise to take a storm of applause. The trumpeters, by the way, are: Edward Masacek, John Hughes, Ross Millhouse and T. F. Fish.

Kalinnikow's symphony No. 1 in G minor is a work rich in contrapuntal passages and endowed with that virility which seems the special quality of Russians among modern composers. A beautiful theme of the andante brought out the strings to a superb open-air quality. Grieg's Peer Gynt Suite is music toward which it is easy to take a superior attitude. Maestro Oberholfer's interpretation of it brought me to a different understanding of it. This lovely music, and it seemed to me he got everything out of it that is possible with masterly shading and phrasing. Nothing here escaped his attention.

The Strauss waltz, Tales from the Vienna Woods, proved one of the most enjoyable works of the evening. Oberholfer's sense for variety made a stirring and many colored experience of this Viennese waltz. The solo of the steel-strunged zither, admirably played by Ernest Huber, the highly artistic leader of the Philharmonic Quartet bass section, was in delightful contrast to the rich quality of full orchestra, where everything has joined in the rhythmic grummet which lends such local color to the Strauss waltzes. We are in for a marvellous season of summer concerts, and undoubtedly have the right man and his right orchestra.



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## GRAVEURE

(Continued from Page 1, Col. 2)

"Only a very few students and teachers realize the value of singing the consonants of a language, and that is responsible for the fact that the consonants in Anglo Saxon languages frequently are confused of singing indistinctly. The art of singing the consonants is neither as simple or as common as many may imagine. It is a rare art, and when once conquered it is a thing never accused of singing without being understood, the reason why so many consider the English language an inferior tongue to sing in is because artists who sing in English do not sing their consonants. The vowels take care of themselves. They can be sung instinctively, but the consonants must be carefully taught, and when a singer who has fathomed this art it does not make any difference in what language he or she may sing, for they will not only be understood easily, but their singing will be far better and much more appreciated. "Among other modern practices that have made their appearance in the musical world is the so-called declamatory art of singing. This term is really contradictory. If it is declamation it is not singing. If it is singing it is not declamation."

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LOS ANGELES MUSICAL REVIEW SEE PAGES 8 AND 9

# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 17

SAN FRANCISCO, SATURDAY, JULY 28, 1923.

PRICE 10 CENTS

## SYMPHONY SEASON TO BEGIN OCTOBER 19TH NATIONAL MUSIC CLUB CONVENTION SUCCESS

Rehearsals to Start October 1st—Sale of Season Tickets to Open Next Monday Morning, July 30th at Sherman, Clay & Co.—Ninth Season Under Direction of Alfred Hertz—Thirty-Four Regular Concerts to Be Given—New Members Always Welcome

Large Attendance From All Parts of the United States Makes Event Very Representative—Mrs. John F. Lyons Re-elected as President—Membership More Than Doubled in Last Two Years—Next Convention at Portland, Oregon, in 1925

Official announcement of the impending symphony season has been received by the Pacific Coast Musical Review this week. It is gratifying to note that Alfred Hertz will enter his ninth season as conductor of the San Francisco Symphony Orchestra. There is no doubt in our mind but that the musical public of San Francisco will again, as it has done in the past, give its whole-hearted support to these concerts and will convince the Board of Directors of the Musical Association that in re-engaging Mr. Hertz for another two years it fulfilled the wishes of the public and thereby earned its gratitude. For this reason we wish to specially call attention to that part of the announcement which says: "Those desiring to contribute \$100 or more toward the support of the symphony orchestra should signify their intention at once so that their ticket orders will come within the membership allotment."

We would like to go further than the courteous announcement here quoted. It is the solemn duty of every music lover in San Francisco to become a member of the Musical Association of San Francisco thereby obligating himself to guarantee the continuation of the symphony concerts INDEFINITELY under the highest musical auspices. Everyone who can spare \$100 or more should not hesitate for a second to enter his application with the Musical Association. Either you are a sincere and honest music lover and heartily desire to have these concerts continued under the direction of Alfred Hertz, or you place your own selfish desires and prejudices above the larger good of the community. If you are a sincere lover of music and can afford to become a member you must contribute your share so that the artistic standard of the concerts may be perpetuated.

If any sincere music lover hesitates to contribute his or her share because of fear that changes may occur which are in contrast to the MAJORITY INTEREST of the musical public, the Pacific Coast Musical Review pledges its word that it will always defend the rights of the musical public in this respect against any attacks that may be intended to frustrate the wishes of the majority of the concert goers. If the music lovers propose to convince the Board of Governors of the Musical Association that it acts according to their wishes, it is not sufficient to buy season and single tickets. It is absolutely necessary to add to the guarantee fund such sums that any future danger of deficits will be entirely obviated. For if the musical public by its apparent indifference toward the sufficiency of the guarantee fund becomes responsible for another crisis in the financial affairs of the Musical Association, it can only blame itself when those opposing its wishes, because of personal prejudices, will gain the upper hand and will become sufficiently strong to have their way, and thus lower the artistic standard of the symphony concerts.

Therefore, we want to urge our readers most earnestly and most urgently to not only buy as many season tickets as they can afford, but also to become MEMBERS of the Musical Association by subscribing to the guarantee fund for a number of years whatever sums they are able to contribute. Unless our music lovers are willing to assist financially as well as morally they have no right to complain afterwards of their wishes not being considered. We absolutely know

that there are hundred of music lovers fully able to contribute \$100 or more toward the sustenance of the Symphony Orchestra who are not now on the list of guarantors. Let them come forward and ACT, or forever after hold their peace.

ALFRED METZGER

Announcement has just been made of the opening of the season ticket sale for

The Pacific Coast Musical Review is indebted to the Publicity Department of the National Federation of Music Clubs for the following brief but comprehensive report of the proceedings of the Thirtieth Biennial Convention at Asheville, N. C., June 9-17:

With an attendance from all parts of the United States, lectures and recitals by foremost American educators and

America and a fitting background for so successful a festival.

Causes for much rejoicing resulted from the re-election of Mrs. John F. Lyons as president, for in her two years' term of office Mrs. Lyons has effectively welded together all factions both within and without the federation circle, and to her tact, wisdom and efficiency is due in large measure the progress made in all departments of this great organization which is working solely for American music and music in America.

No reports were more indicative of the increasing strength of the Federation than that of the Extension Department, Mrs. Cecil Frankel, chairman, showing that the number of clubs had more than doubled in the past two years there now being a total of 1932, and that of this number 697 were Junior organizations. A gain of 450 clubs in the Junior Division, under the capable direction of Mrs. William John Hall, the compiling of a Course of Study for the children, on "Instruments of the Orchestra" and a Junior History, and much constructive work done by the Juniors have earned for this section a separate and distinct department to be known as the Department of Junior Clubs.

How many members of music clubs are educated in music?

How many know anything at all about music?

How many would like to have some education in music lore?

To meet the need of educational knowledge on the part of a large percentage of the members of the music clubs, a splendid Course of Study for the use of clubs was put before the convention by Mrs. F. A. Seiberling, of Akron, Ohio, who, in conjunction with Mrs. Frances E. Clark, chairman of the Educational Department, and Mr. William Arms Fisher, of Boston, has outlined a four-year course, considered by Federation officials to be epoch-making in the educational development of this vast body of members numbering over 100,000. The course was unanimously adopted by the convention, the books will be written by some of the ablest writers in America, and the first outline will be ready in the early fall.

The raising of the \$10,000 quota for biennial expenses (which was oversubscribed by some \$500) created a storm of applause for the finance chairman, Mrs. F. A. Seiberling, and so enthused became the delegates that forty-two life memberships at \$100 each were subscribed from the floor at this session. A concrete budget system for carrying on the business of the federation was also worked out on the basis that each state raise an amount equal to 25 cents per capita on the total membership of the clubs.

The establishment of a new department on Industrial Music, was unanimously agreed upon, with Miss Antoinette Sabel, of Los Angeles, Cal., as chairman. Other important happenings were:

1. Direct co-operation between the National Music Teachers' Association and the Federation was assumed by Mr. Otto Meissner, president, in an eloquent speech in which he advocated inter-membership between the two organizations.
2. An Artist Concert Committee was established to assist clubs in concert giving.

(Continued on Page 10, Col. 1)



MABEL RIEGELMAN  
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the thirteenth season of the San Francisco Symphony Orchestra, according to which the first concert will be given Friday afternoon, October 19, the season to consist of thirty-four concerts in the Curran Theatre. The sale of season tickets will open next Monday morning at Sherman, Clay & Company's.

(Continued on Page 11, Col. 1)

sicians, the premier of the Lyric Dance Drama prize composition, contests for young professional artists, and many new and vital plans for future activities, the National Federation of Music Clubs impressively celebrated its thirteenth biennial convention June 9-17, at Asheville, N. C.—one of the beauty spots of

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### TWENTY-SECOND YEAR

## THE NEW MUSICAL SEASON

With the opening of the public schools next Monday, July 30, the vacation time is past, and even the excuse of wanting to get a rest will not be available any more for those who are in favor of discontinuing musical activities during several months of the year. Now, those who are wide awake and believe in taking advantage of every opportunity to further their interests will not wait any longer in idleness and supine indifference for the new season to begin. It is those who realize their opportunity and prepare themselves ahead of time who will be the busiest artists and teachers of the new season. Dozens of artists are sent to this office during the course of every week or the purpose of giving them advice concerning the ways and means to go about to secure engagements and begin a career before the public. We cheerfully give every possible useful suggestion, but rarely is our advice followed. Among the demands made upon us is a complete list of the music clubs existing in California.

Since such a list is not available, and since it can not be obtained from the authorities of the California Federation of Music Clubs, the Pacific Coast Musical Review had to go to work and itself obtain this list—which is absolutely complete in every respect, containing clubs not belonging to the Federation, at great expense and considerable expenditure of time and labor. And yet there are people who think it perfectly proper to ask us for this valuable bit of reference on which we expended so much. While we had to work a year or two to obtain this information in exactly the form needed for our purpose there are members of the profession who think it in conformity with ethics to ask us to just hand this over to them thus saving them the trouble, work, annoyance and expense to do this work for themselves. Naturally we refuse to do this, and we trust we are not considered rude in thus refusing to donate our services in a cause that already has proved a source of much worry to us. If it had been made easy for us by those able to help us to secure this list, we would gladly dispose of it. But since every possible obstacle has been put in our way to get this list until when we finally obtained it, we certainly are not going to just hand it out like waste paper.

There are two ways of reaching the music clubs of California. One is through advertising in the columns of the Pacific Coast Musical Review, which paper will occasionally be forwarded to ALL music clubs and even to all members of music clubs. The other will be to wait until publi-

cation of the Musical Blue Book of California which will contain all the names of music clubs and their members. Surely this is a reasonable proposition and far less expensive and difficult than the method that we had to employ to secure this information. If every member of the musical profession would return to us a portion of the service that we gave absolutely without cost to him or her the problem of the publication of a music journal would easily be solved.

But let us return to our original subject, namely, proper preparation for the new season. If competent artists wish engagements during the new season they must make this known to those who are able to give them engagements. Sending circulars and letters is of no value whatever until the artists are KNOWN. Secretaries of musical clubs are so burdened with advertisements in the form of letters and circulars that they pay no attention whatever to them. But if a circular comes from a well known artist, then their attention is immediately attracted. There is only one way to become known and that is through publicity. And as the business man creates a name value for his instrument or other material for selling by investing a certain amount of his capital in advertising, so must an aspiring artist invest a portion of his or her capital to creating a NAME. And if this way of procedure is distasteful to an artist, then there is no hope for him or her as far as a successful artistic career is concerned.

The same is true of the teacher. If a teacher wishes to begin the season with a large class of pupils he must make public announcement of this fact. It is not a question as to how many pupils one is able to secure through an advertisement. It is merely a question of becoming KNOWN. An unknown teacher can not possibly exist in view of the present state of competition. It is true there are some teachers who become known through having journals accept announcements of their concerts without charge to them and as a matter of news. But that is only temporary publicity. Sooner or later someone else with just as much or more efficiency will use more up-to-date methods of getting publicity and the teacher who has built up his reputation upon a free and easy plan will lose his footing just as easily. Whatever is secured without work or expense is only transitory and can not last.

While it was first our intention to utilize the vacation months for our subscription contest, thinking that the young students would have more time to devote to this campaign during summer we have been induced by those already enlisted to postpone the actual start of the campaign until August 15, after the re-opening of the schools. The argument presented to us for delaying this campaign centered around the contention that most people likely to become subscribers upon urging of the students were out of town and would not return until about the middle of August or later. And so we shall mail our information and other publicity matter during the first week of August. We shall ask about five thousand teachers to extend to us the courtesy of giving us the names of their students to whom to send such information. We shall always be ready to return services for such courtesy in addition to the advantages which the teacher will receive when his pupils participate in this campaign. There is no question regarding the success of this contest. The prizes are generous, the subscription to the paper is moderate. The information given during the course of a season is valuable. We feel confident that our intention to add 3000 subscribers to our list will be successful, and this again will add to the success of artists and teachers residing in California for we are always defending their cause, whenever efforts are made to work against the interests of the profession.

### DR. STEWART MISUNDERSTOOD US

San Diego, July 23, 1923.

Dear Mr. Metzger:  
Whilst thoroughly agreeing with much that you say in your editorial of this week upon the subject of the evolution of an American school of composition, may I be permitted to question the suggestion that a national school—if it should ever develop—will be founded upon syncopation? Perhaps the pernicious activities of the "jazz fiends" at the present time may give some color

to this thought, but further consideration will prove, as I think, that the thing is impossible. To begin with syncopation is merely a musical device—just one of the many devices ready to the hand of the composer—and no national school of composition can be founded upon such a slender basis. All "jazz" contains syncopation, but all syncopation is not jazz, by any means. Syncopation is one of the oldest devices used in music. The art, of counterpoint, which is much older than harmony, or chord-building, has a special section devoted to syncopation, and when this device is used in a musicianly way it is of great value. What musicians object to is the assumption that syncopation as used in jazz is some new discovery, whereas as a matter of fact it is as old as the art of music itself. Beethoven probably used syncopation to a greater extent than any of his predecessors, but certainly he never wrote a note of jazz, as we understand it. The great objection to jazz is its absolute vulgarity which nothing can excuse or even palliate. In this respect it bears a curious resemblance to the common vulgar pictures found in the comic supplements of our Sunday papers. These sheets are pictorial jazz, and a true artist would resent the idea that a national school of painting could be founded upon such a burlesque of art. I believe that a national school of composition can only be founded upon national folk songs and as yet there are none in America. Perhaps the nearest thing to national folk songs will be found in the ballads of Stephen Foster, and I am sure many of these will endure when all the vulgar jazz of the present day is consigned to the musical garbage barrel.

Yours very truly,

HUMPHREY J. STEWART.

**Editorial Note**—It is evident that Dr. Stewart misunderstood our editorial. There is nothing in the editorial to show that we were "jazz" when we wrote to syncopation. Indeed we distinctly said: "By this we do not mean jazz." Previous editorials plainly have shown our stand in the matter of jazz. What we said was that syncopation, or that peculiar rhythm which it effects, may be a part of future American national music, because it is symbolic of the stress, hurrying and "peppy" characteristics of the American people.

### THE NATIONAL ASSOCIATION OF ORGANISTS

The city of Rochester, New York, has been chosen for the annual convention of the National Association of Organists and the dates for this year are: August 28, 29, 30, 31.

Through the courtesy of George Eastman, the Eastman School of Music and the Eastman Theatre have been placed at the disposal of the Association and will serve as the headquarters of the convention. All of the recitals will be played on the beautiful concert organ in Kilbourn Hall or on the organ in the Eastman Theatre. This latter organ is the largest organ in any theatre in the world.

The recitalists include: Harold Gleason, head of the organ department of the Eastman School; T. Terdus Nohle, St. Thomas' Church, New York City; Dr. Healey Willan, president of the Canadian College of Organists; S. Wesley Sears, Organ Players Club of Philadelphia; Palmer Christian of the Fourth Presbyterian Church, Chicago, and Eric De Lamar, assistant conductor of the Chicago Symphony Orchestra.

There will be picture demonstrations by Desiderius D'Antality and John Hammond of the Eastman Theatre and George C. Crook of New York City. Short talks will be given by Harold Thompson, Ph. D., of Albany; F. W. Riesberg, A. A. G. O., of New York City; Frank L. Sealy, warden of the American Guild of Organists; Robert Berentsen, president of the Society of Theatre Organists of New York City; Professor H. C. Macdonough of Wellesley College; Herbert S. Sammond of Brooklyn, N. Y.; and Prof. H. Augustine Smith of Boston University.

Religious church work will be a strong feature of this convention and the true art of the organ will be shown in its highest form. It is expected that the attendance for this convention will break all past records.

### FOURTH SUMMER ORGAN RECITAL

The fourth of the current series of recitals upon the great municipal organ will take place at the Exposition Auditorium this Sunday afternoon at 3 o'clock, with Municipal Organist Uda Waldrop again at the console. His recital of last Sunday was most enjoyable and he has prepared an even more attractive program than before. The bravest works will be the Toccata from Widmark's Fifth Symphony, three movements from Bach's French Suite, No. 5, and the "Marche Funebre and Chant Seraphique" of Guilmant. He will also play by special request his own musical setting to the "Fair Lullaby" from "A Midsummer Night's Dream," which was so enthusiastically received last Sunday, as well as other interesting numbers.

These recitals, which are very popular, are free to the public, and there are no reserved seats, according to the decision of Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors. Organist Waldrop's complete program is as follows: Improvisation; Three Movements from the French Suite, No. 5 (a) Loure, (b) Gavotte, (c) Sarabande (J. S. Bach); Marche Funebre et Chant Seraphique (Guilmant); (a) Arabesque, No. 1 (Debussy); (b) The Little Shepherd, from "The Children's Corner" (Debussy); (a) Swedish Melody, "Vermeland" (Wilhelm); (b) Irish Tune from County Derry (composed unknown); Fair Lullaby, from "A Midsummer Night's Dream" (Uda Waldrop); Toccata, from the Fifth Symphony (Widor).

## MUSICIANS' CHORAL ENSEMBLE

An interesting announcement to musicians and public both, is the series of concert programs to be given by the Musicians' Choral Ensemble of San Francisco, a new organization directed by Madam Mackay-Cantell. The ensemble is composed of trained voices only (voice trials are now in progress) and all the solo work of the year for the entire series of concerts will be done by the solo voices of its personnel on a strictly professional basis. This is a departure from the old practice of throwing solo work to outside talent, a custom which has been based upon the supposedly good policy of not endangering the organization with internal jealousies. It is now recognized to be a far better policy for the attainment of high standard ensemble singing to give its membership the benefit of concert engagements and to thus stimulate professional singing of choral works.

There are to be six concerts, featuring the Musicians' Choral Ensemble of San Francisco, given at the Palace Hotel, the Gold Ballroom, on Tuesday evenings, October 30, December 4, January 22, February 26, April 8, and May 13; a further series of five concerts will be given at the Paul Elder Gallery by soloists of the Musicians' Choral Ensemble and assisting artists, the ensemble not taking part owing to the limitations of the hall.

Assisting artists for the season include Elsie Cook Hughes, Eva Koenig Friedhoffer, Irene Miller, Mrs. Sidney Rose, Antonio DeGrassi, Hugo Friedhoffer, Robert Rourke, Martha Jane Tackabury and other well known San Francisco artists. The committee for acceptance of voices, composed of four San Francisco vocal teachers, may be met by appointment through communicating with Madam Mackay-Cantell, Kohler & Chase Bldg., or by writing or phoning to Miss Madeline Kirke, secretary, 315 Flood Bldg., Randolph 6057. Active membership in any of the San Francisco musical clubs will be accepted in place of voice trial. Rehearsals begin on Monday night, August 19, the Kohler & Chase Bldg., at 8 p. m.

Mackenzie Gordon, the distinguished tenor and pedagogue, has gone on a two months' vacation which will take him at first to Independence Lake and later to the Bohemian Grove. Mr. Gordon enjoyed one of the most active and successful seasons of his brilliant career. Lately Mr. Gordon has devoted more time to his studio work than before, when some of his attention was divided between his professional duties and other interests, but he is again completely in the musical harness, and his crowded classes, his able students, his usually fine voices and the Mackenzie Gordon energy and enthusiasm is again permitted to add zest to the musical life of the community.

## CHILDREN TO APPEAR ON CHURCH PROGRAM

An entire juvenile program will be given at the Fitzgerald Memorial Church, 960 Bush street, on Monday evening to which the public is cordially invited. The affair will be the fifth concert of its kind being given at the church under the direction of Madame Stella Raymond-Vought, the concert manager. The pupils of the leading teachers in San Francisco and the bay cities will be represented, namely, Sigismund Anker, violinist, George Kruger, pianist; Mme. Inez Carusi, harpist; Mme. Marracci, Italian voice teacher, and Mrs. Catherine Smit, pianist. The silver offering is applied to the organ fund in an effort to pay for the newly installed organ in the church before 1924.

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## SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

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**EDITORIAL NOTE**—Mrs. Elita Huggins, the Pacific Coast Musical Review's San Jose representative is spending her vacation in the East, and during her absence she will discontinue her weekly letters. However, we shall be pleased to give space to any of our San Jose friends who wish to send us news of their summer activities. Programs of students' recitals and at concert will be cheerfully published. In the meantime we shall print Leroy V. Brant's interesting articles in the San Jose department until the return of Mrs. Huggins.

Jack Edward Hillman, baritone, will be the soloist at the Whitcomb Hotel tomorrow (Sunday) evening. Mr. Hillman has selected an excellent array of vocal compositions for interpretation and he will no doubt, as usual, make a splendid impression. The entire program, under the direction of Stanislaus Berr, will be as follows: March, Vienna (J. Schrammel); Overture, Barriere de Seville (G. Rossini); Waltz, Wedding of the Winds (J. T. Hall); Vocal Solo, Mementos (Tirindelli); Jack Hillman; Selection, Bajadere (E. Kalman); Italian Folk-Songs (O. Langey); Vocal Solo—(a) Invictus (Hubs); (b) My Dear Little Irish Rose (Gerrish-Jones); (c) Tally-Ho (Leon); (d) Just a Wee! for You (Bond); (e) The Open Road (Rass); Jack Hillman; Meditation (Franz Lion); Liebesfreud (Fritz Kreisler); Ballet Music from Gioconda (A. Ponchielli); Vocal Solo Eri Tu (The Masked Ball) (Verdi); Jack Hillman; Echo from the Metropolitan Opera House.

Rudy Seiger, the enterprising and effective director of the Fairmont Hotel Orchestra, has prepared an unusually interesting program for his concerts tomorrow, Sunday, July 29, as will be readily seen by scanning the following selections: Venetian room, 7 to 8 o'clock—Selections from Irene (Turney); Waltzes from The Firefly (Prin); Selections from Lucia (Donizetti); Bambolina from Wildflower (Youmans). Main lobby at 8:30 p. m.—Selections from Il Trovatore (Verdi); Quand L'Amour Neurt (Cremieux); Indian Love Lyrics (Amy Woodforde-Flinden); Piano Solo Rondo Caprice (Mendelssohn); J. Chandler Smith; Romance (Grundfeld); Berceuse (Sing. Smile, Slumber) (Gounod); Love Sends a Little Gift of Roses (Openhaw); Patrol (Our Director) (Bigelow).

Frank Moss, the unusually brilliant California pianist, was married last Tuesday, July 24. The bride is Mrs. Brewster, a former Honolulu pupil of Mr. Moss and an excellent musician. Mr. Moss will continue his professional work in a more ambitious way than ever and is planning a concert in New York early in the new season. His concert in Scottish Rite Hall netted for him the unanimous opinion of press and public regarding his unquestionable artistic superiority. The Pacific Coast Musical Review joins Mr. and Mrs. Moss' many friends in congratulating them heartily upon their marriage and wishes them much happiness.

Anil Deer, the well known concert soprano and vocal teacher, returned from a vacation trip to the Yosemite and other parts of the Sierras which she visited by automobile. She has returned to her studio with renewed energy and is looking forward to a very busy season.

The Hungarian Quartet, a new ensemble organization, founded by Ferdinand Stark, recently appeared with brilliant success in Sacramento, forming the principal opening attraction at the new Hippodrome Theatre there. Originally engaged for four days, the Quartet's success was so unprecedented that the management extended the engagement for another four days. The Sacramento Bee had this to say of the organization's success: "The Hungarian Quartet is one of the best instrumental aggregations that has ever been presented in Sacramento. They are an attraction that is engrossingly interesting for an entire evening's entertainment." After having their engagement extended for twice its original period by popular demand, the Hungarian Quartet has also been re-engaged for another week during August. Ferdinand Stark, who has been active in San Francisco's musical life for nearly thirty years, has become nationally known, because of his singular instinct in securing the utmost emotional effects from a small string organization. Among his admirers are artists like Kreisler, Ysaye, Damrosch, Kneisel and many others. He has been called the Johann Strauss of America and among his triumphs is an extended engagement at one of New York's leading hotels. Mr. Stark has long chafed in the narrow confines of a hotel orchestra where his aspirations for the finest music are necessarily curtailed, because of the jazzmania prevalent among so many people. He has decided to leave the Hotel life and enter the broader field of the theatre and concert stage.

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The Pacific Grove Musical Society will give a concert  
on Friday, June 29, in the grammar school auditorium.  
This will be the sixth concert given since the society's  
organization.

Miss Georgia Koher, the well-known pianist, has been  
spending a few days with Mr. and Mrs. Harry Worcester,  
being friends of long standing. Miss Koher is the head  
of the Sherwood School of Music of Chicago and is  
passing a year in Palo Alto. She is planning to leave  
in a few days for Southern California where she will  
give a series of concerts.

Miss Myrtle Klahn was heard in the following inter-  
esting organ program: Fantasia in G Minor (J. S.  
Bach); Romance Sans Paroles (Joseph Bonnet); Pas-  
torale from the First Sonata (Guilmant); Sonata in E  
Minor No. 1—(Allegro con brio, Adagio, Scherzo, Inter-  
ludio, Fuga (Jas. H. Rogers).

## CHARLES R. BAKER WITH PAVLOWA

Charles R. Baker of Los Angeles, for many years busi-  
ness manager in advance and publicity representative  
of the San Carlo Grand Opera Company, has resigned  
from that organization and signed as road manager for  
Anna Pavlova and her Ballet Russe, under the direction  
of Mr. Sol Hurok of New York. Mme. Pavlova's Ameri-  
can tour will open with a two-weeks engagement at the  
Manhattan Opera House, New York, on October 8, fol-  
lowing which the organization will make a trans-con-  
tinental tour reaching to the Pacific Coast. The local  
engagement of the Pavlova Ballet Russe will occur  
about the middle of January, under the management of  
Mr. Selby Oppenheimer.

Upon tour Mme. Pavlova will present several new  
and sensational ballets, divertissements and solo dances,  
the themes and material for which were gathered during  
her recently-completed round-the-world tour which took  
her to Japan, China, Singapore, Bombay, Delhi, Alexan-  
dria, Cairo and other old-world points. She will sail from  
London on September 17, with her company of eighty  
members, the greatest numerical force ever assembled  
by Pavlova for touring purposes.



# ANIL DEER

## LIGHT OPERA SEASON STARTS IN OAKLAND

Mabel Riegelman Receives Ovation in Title Role of  
Naughty Marietta—Large Chorus, Good Voices  
and Picturesque Scenery

By Alfred Metzger

If the reception accorded the members of the Eastbay Opera Association at the Oakland Auditorium Opera House last Monday evening, July 23rd, is any indication of the success of this ambitious organization Louis B. Jacobs, business manager, may well be gratified with the season. The opening production consisted of Victor Herbert's breezy comic opera, *Naughty Marietta*. As is but natural there are always associated with the opening performance of a new season and a new company elements of nervousness and lack of assurance which nothing in the world has ever been able to avoid. The Pacific Coast Musical Review puts itself always in a tolerant mood when reviewing the first production of a new company. It is not only physically impossible to actually judge an artist's qualifications from one hearing, but it is unjust and unfair to endanger the chances of success of a new and worthy enterprise, because of natural discrepancies that invariably must creep in at introductory productions. On the other hand it is as difficult to predict the worthy elements of such company's accomplishments as it is to condemn indiscriminately errors that creep into a first night performance. So the writer will only confine himself to those phases of the production worthy of comment and will leave anything in the nature of captious remarks to future consideration.

In comparison to the enterprising spirit of the management the audience should have been much larger. True enough the orchestra pit was pretty well occupied, but the balcony did not present a very "populated" appearance. If the theatregoing public of Oakland, Berkeley and Alameda had known before hand how complete and satisfactory the performance would turn out to be no doubt the house would have been sold out, as it undoubtedly was later in the week. Mabel Riegelman is the prima donna of the Eastbay Opera Association. Considering the fact that the greater part of her career was confined to grand opera productions and that more recently she had devoted herself principally to concert work this first appearance revealed the good judgment of those who selected her for this responsible position.

We have heard Miss Riegelman in much better voice, and yet her high notes rang out with silver clarity and accuracy as to pitch. Her low notes were resonant and rich in quality. It is a remarkably well developed soprano of distinctly dramatic timbre. As an actress Miss Riegelman has no superiors in the field of light opera and at present we know of no equals. Throughout the production Miss Riegelman held the attention of her audience, succeeded in concentrating upon herself the major portion of the applause and put into the role every ounce of energy and enthusiasm and every particle of talent and ability within her reach. It was a performance that gave the entire production a certain unquestionable prestige.

Next in popularity, as far as we could judge, was the inimitable character work of Periquita Courtenay whose sense of humor and convincing histrionic art proved the predominating comedy element throughout the production. What Miss Courtenay lacks in voice she certainly more than made up in irresistible qualifications for entertaining. Jackson Murray, who evidently is the leading tenor of the company, presents a pleasing personality, a very smooth lyric tenor voice somewhat uncertain in the high tone, but solid in the middle and low positions and more than the ordinary capacity for histrionic expression than we usually find among light opera organizations. In the role of Captain Richard Warrington he acquitted himself most creditably. Frank Keenan Wallace enacted the role of the irritable Lieutenant-Governor Grandett with sufficient verisimilitude to add to the amusement of the audience.

Miriam Vecchi, who has gradually attained numerous honors in various operatic enterprises of a local nature, has reached the professional ranks without loss of dignity. He has, in the role of Rudolpho, a vehicle specially designed to emphasize his best artistic traits. Both in his acting and in his singing he gives evidences of natural adaptability and he seemed to be at home among the experienced people in the company.

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Jane Gray, the possessor of a very luscious and flexible mezzo soprano voice, the lower tones of which are specially notable, was heartily applauded for the vocal share of her performance. All the other roles were either of a minor nature, therefore not suited for detailed mention, or they were enacted with a timidity and nervousness that require improvement before anything of a distinct complimentary nature may be said. The chorus is exceptionally big in numbers and the dancing features were excellently done. George E. Lask's influence as stage manager was apparent everywhere, for the performance proceeded without a hitch and with that exhilarating atmosphere of life and esprit which is associated with everything Mr. Lask undertakes.

The orchestra, under the direction of Dr. Maxime de Grosz, consists of some of our best orchestral musicians and under leadership of Dr. de Grosz they played with vivacity and precision. Scenery and costumes were tasteful and looked spick and span. The audience was unusually enthusiastic, many songs receiving double and triple encores. There is no doubt regarding the fact that the Eastbay Opera Association made a right start and with the natural improvement associated with any enterprise the support of the public should increase and become lasting.

Beginning Monday evening, July 30th, the Eastbay Opera Association will present *The Spring Maid*, music by H. Reinhardt, and among the announcements of the management is the engagement of Harry Burgess, an international noted comedian, and Robert Carlson, the well-known basso. *The Spring Maid* is a dashing melodious light opera that appeals to everybody.

## MARGARET HUGHES SUMMERS AT HOME

Margaret Hughes, the noted California pianist and accompanist, is spending her vacation in San Francisco with her relatives prior to resuming her concert work with Frances Alda, with whom she will be associated during that Diva's transcontinental tour. It will be remembered that Mrs. Hughes was here with Mme. Johanna Gadske with whom she did such exceptional artistic work during the last season. From the time Mrs. Hughes came to New York she became one of the musically elect being selected as accompanist and assisting artist by such distinguished leaders in America's musical colony as Marie Tiffany, the charming Metropolitan soprano, Florence Easton, the eminent American prima donna soprano, Mme. Gene-Rene, the matchless concert artist, De Luca, the brilliant Italian baritone, Jeanne Gordon, the noted American contralto, with whom she appeared in concerts in Canada, Boston and Philadelphia, Marie Rappold and Marguerite Namara, two of America's illustrious operatic and concert artists, whom she accompanied at some of their engagements with leading symphony orchestras. Mrs. Hughes, after such prolonged absence, and scoring real artistic triumphs elsewhere, has not forgotten that she is a Californian. She is already falling in love with her former home all over again, and it would not surprise us a bit if one of these days the allurements of the East coast would hold this delightful artist any longer, and her old home will once more draw her to its heart.

## ANNIE LOUISE DAVID RETURNS FOR SUMMER

Annie Louise David, the distinguished American harpist, will arrive in San Francisco today (Saturday) and will be available for concerts and teaching after August 1st. On her way West Miss David stopped off at Seattle to give lessons to all of her pupils there. Several of Miss David's Eastern pupils are coming West with her this season. Some of these come from New York, one from Chicago, one from San Antonio, Texas, and one from Galveston, so it looks as if Miss David would be busier than ever. She is looking forward to her stay in California with exceptional pleasure.

## BY WAY OF EXPLANATION

It is with a great deal of regret that we were compelled to leave out the splendid series of Osburn Putnam Stearns' treatises on *The Orchestra* in his Relation to the Moving Picture in last and this week's issue. But we had been obliged to leave so much important material over that it was necessary to publish some of it in order to prevent it from getting too stale. But we shall take pleasure to resume publication of these interesting installments next week.

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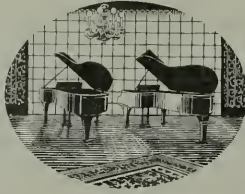
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# The Travels of No. 10778 and No. 10623

## An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative — although they were both from the same town, had been brought up together — tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins — and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

SAN FRANCISCO, CALIFORNIA, May 22, 1923. fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the evolutions accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,  
London and Buenos Aires.



## Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

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## QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published without address. Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Why are the bass strings of a piano wrapped?—L. D. G.

In order to make them thick enough in proportion to their lengths, to give the required pitch. The thicker a string the lower its pitch, other things being equal. A solid string of the required thickness would not give string quality of tone but rather that of a metal bar like the tone of the glockenspiel or the celesta. By wrapping the bass strings of a piano the required thickness is obtained without sacrificing the string tone.

2. Is the silver flute a wood-wind instrument?—E. M. Yea. All flutes would be called wood-winds regardless of the material they are made of.

3. Has an American orchestra ever played in Europe?—W. C. S.

Yes. The New York Symphony Orchestra made a tour of Europe several seasons ago.

4. Of what is an abbreviation?—D. H. Fortississimo or forte-fortissimo. It means a volume of tone three times as loud as forte.

5. I have heard that the play "The Jest" has been used for a Grand Opera. Can you tell me who wrote the music?—R. S. S.

Umberto Giordano.  
Note: The Question Column will be discontinued with this issue for a month. It will be resumed again in September. All questions and communications now on hand will be answered then.

## GREEK THEATRE RECITAL

An excellent and attractive program is being arranged by Miss Esther Delinger and Mr. Albert George Lang for the afternoon of Sunday, August 5, at four o'clock. Particular interest is being shown in Mozart's Sonata in D major and a Valse of Arensky's, these numbers being arranged for two pianos. Miss Delinger will also contribute a group composed of works by Schumann, Chopin and Liszt. This appearance will be the first of the season of these two artists in a joint recital. They will later appear in a concert given by the Pacific Musical Society of which organization they are directors.

## KRUGER'S FOURTH STUDENTS' RECITAL

The talented piano students of Mr. and Mrs. George Kruger gave a splendid pianoforte recital in their beautiful residence studio, 283 Thirtieth avenue (Sea Cliff), Sunday afternoon, July 22nd, before a large and appreciative audience. Careful study and musicianly instruction were responsible for a most delightful afternoon, each number on the program having a charm of its own. Musical artistry is and always will be recognized and encouraged. The program was opened by Norman Smith, about whom much praise has been written. He played really with intelligent interpretation Schubert-Heller's "The Trout," La Flèche by Raff and "The Nightingale" by Liszt. Lewysohn followed with "Menuet" by Beethoven and a Valse by Burgmüller in a clear and carefully phrased manner. Gertrude Suzarman in two Spanish dances (Moszkowski) with Mr. Kruger, played with dash and style these by no means easy compositions.

Edna Rene rendered MacDowell's "Water Lily" and Chaminade's "Dance Creole" with artistic touch and delicate phrasing. The Mazurka by Godard and Fruhlingrauschen by Sinding was played by Isabe Arata with understanding. Flossie Soule Grigsby rendered "The Rondo Capriccioso" by Mendelssohn and Valse Caprice by Newland with fine precision and rhythm. Then followed Joseph Salvato with Beethoven's Concerto Op. 37, in C minor which he played with splendid technique and poetical conception. Miss Eleanor Atkinsot gave a soulful rendition of the Romance F sharp major by Schumann, and in contrast to this composition the graceful "Sons Boiss by Staud.

Miss Lillian Schwerin has musical temperament and played with good phrasing and understanding "Liebesfrühling" by Kreisler and the "Prelude" by Rachmaninoff. Miss Viola Luther showed decided talent in her interpretation of Chopin's E minor Valse, Schubert Liszt's Hark, Hark the Lark and Schytte's Hen Oue Steppen. Miss Myrtle Gable delighted the audience with her graceful rendition of the Arabesque by Leschetizky. She has a musical touch and the Bird Song by Brahms. The Alkan's "Comrade" by Barciol sounded unusual, airy and pretty. Miss Edna Linkowski is a very gifted young musician. She has a depth of feeling in her playing and made such a strong impression upon the audience that it gave her an ovation. She played March Militaire by Schubert-Taussig, Sherzo by Mendelssohn and Liszt's Faust Fantasia.

The program was closed by Norman Smith. This highly gifted young boy is still in the springtime of his youth, but exhibits unusual talent and musical conception somewhat above that of many of his seniors. His technique is very facile and his evenness of tone is enjoyable. His memory is also remarkable and aid considerably to the young player's efficiency. He chose for interpretation Beethoven's Concerto in C minor playing the three movements with fine intelligence and expression. The audience called him back again and again. George Kruger deserves, indeed, a great deal of credit in bringing out musical students in such a efficient way and is heartily to be congratulated upon the tremendous success he achieved with this recital.



## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

That is to induce clubs which are not yet engaging artists to begin doing so, and that manager who can create for himself a series of concert engagements among music clubs, not already organized for the purpose of engaging artists, will have justification to demand loyalty from the clubs which he has induced to imitate the example of those already providing musical culture for their community. We believe that there are additional clubs that can be enlisted in this cause, provided the artists are sufficiently prominent and the prices sufficiently tempting to enable these clubs to secure guarantees from their members. We should think the right sort of manager would be able to add another fifteen or twenty clubs to those now securing high-priced artists.

We do not think that music clubs have any cause for complaint as to prices. If a member considers the amount of his annual fee, and divides it among the various concerts he hears during the course of a season, he or she will find that, compared to the regular price of two dollars usually asked in the musical centers, the fee paid by the club member per concert is very insignificant. The fee paid the artist or the manager by the club is not the amount to consider. If Schumann-Heink appears at the Exposition Auditorium in San Francisco before 10,000, at prices ranging from one dollar to \$2.50, for instance, there would be more than \$15,000 in the house, and yet a music club could possibly secure the services of Mme. Schumann-Heink for \$1500 and 2000 members can hear her. These same two thousand people would pay twice this amount in a large city. However, the members of a music club pay possibly from five to ten dollars for ten or more concerts a season which brings their average amount paid for concerts to fifty cents—one quarter of what such artist receives in the big cities.

The music clubs of California have not done all they could for the distinguished artists residing in the State. It is true practically all clubs encourage prospective artists just about to make their debut in the musical world. They guide them in their first steps as it were. But later on when the young artists wish to begin earning a little of the money which they and their parents have invested in their career, the music clubs are very niggardly in their financial recognition. Of course, there are exceptions which we are enumerating at the proper place and time. But the gravest injustice done by the music clubs is toward resident artists who have made California their home, after gaining distinction abroad, and who are restricted to teaching in order to make a living. Only at the annual convention of the California Federation of Music Clubs at Santa Ana in April, 1923, was the first attempt made to rectify this injustice by the passage of a resolution asking the clubs belonging to the Federation to engage at least two artists of distinction residing in California among the itinerary for the new season. How far the music clubs will obey this suggestion, remains to be seen.

I am convinced that the artists will not remain idle while they are the object of prejudice and discrimination. Some kind of co-operation will be established between those who like to hear such artists and the artists themselves. The writer has been working on solving this problem for some time, and a solution will sooner or later be found. In the meantime re-criminations against managers or clubs will serve no good purpose. The only way to win a cause is to fight for it until it is won. Let everyone in California, and elsewhere, too, make up his or her mind to espouse the cause of the resident artist of distinction and to help in securing for him recognition that compares with the recognition so gladly accorded visiting artists, and sooner or later the prejudice against resident artists will disappear and they will share in the financial as well as the artistic success that rewards every artist of merit and efficiency, no matter where he may live.

(To be continued)

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# WEEKLY LOS ANGELES MUSICAL REVIEW

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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, July 23, 1923  
The Bowl concerts for the past week definitely confirm in the hearts of all music lovers that in the Bowl orchestra and Emil Oberhofer, we have an ideal musical combination. Now we may look forward to evening upon evening of music under the stars, which will leave, not only a fragrant memory, but will incalculably widen the local interest in music, and set new standards for music-appreciation.

The Tuesday night concert had perhaps the most perfect musical unity of the group. While Mr. Oberhofer showed plainly at his first concert that he knew how to interpret Tschakowsky exceptionally well, at this concert he actually did interpret the Fourth Symphony supremely, because the orchestra by this time was better knit. Sibelius Finlandia with its sombre northern coloring made a rich foil for the personal emotional quality of the Russian composer.

On Thursday the outstanding number was without question MacDowell's Suite, Opus 42. Each of the four movements dealt delicately with those nature-moods characteristic of this great American musician, and it is precisely this sprightly sort of music which gives this sensitive conductor his opportunity. The audience was completely carried away, and applauded widely. In absolute contrast, the Largo from the New World Symphony of Dvorak, with its crooning slave melodies, like sad old songs heard at sunset, brought the listeners very close to tears.

Miss Ingrid Arneson, a young soprano from Chicago, pleased with the Balatella from Il Pagliaccio, and responded with an encore. After the singing, Mrs. J. J. Carter in a state of happy excitement, announced that Miss Alice Barnsdall had given \$500 to make up the \$1000 necessary to present the children of Los Angeles with a free symphony concert. The first \$100 was subscribed by Douglas Fairbanks, Jr., Mr. Black generously subscribed \$100, and Tom May of Hamburg's the remaining \$100. "The" said Mrs. Carter, "that's not all. Miss Mae Murray gives another thousand for another kiddie concert!" This sort of thing is one of the most thrilling aspects of these Bowl concerts, the way in which they unloosen the hearts and purse-strings of our wealthy citizens in the noble cause of music for those who are unable to pay for it themselves.

Symphonically, Friday evening was the great event of the week, when Beethoven's Fifth Symphony was presented. This leader gives a very personal reading of this magnificent work, paying particular attention to the beautiful string passages in which it is so rich. Full of feeling, not as virile as some readings which have been heard, but with a wealth of love lavished on the phrasing and shading.

The Raff March and particularly Bolzoni's minuet were pleasing numbers. The last was encored, and to my mind was one of the best performances the orchestra has yet given. Light music of this character is well suited to such concerts, and the strings when played alone out-does are peculiarly gratifying. Usually they seem a little swallowed by the brasses and woodwinds. Liszt's Second Rhapsody and Wagner's Entr'acte of the Gods into Valhalla completed a fine program. On Saturday a large crowd attended. Rossini's Angelus from the B Minor Symphony by Henry Hadley, the eminent American composer, in the Mountain Village by Ivanov and Theme and Variations from Fourth Suite of Tschakowsky. Edna Gunner Peterson played the Grieg Piano Concerto in A minor to a delighted audience.

Mme. Newcombe Prindell, impresario and personal representative of talented resident artists, has such faith in fine artist material and the splendid teachers to be found in California today, that one of the principal activities in the strenuous work she has undertaken, is that of impressing upon the minds of young students and those wishing to do professional coaching, that it is quite unnecessary to go East or abroad to gain the desired instruction.

In an interview recently granted the writer, Mme. Prindell said: "The greatest teachers in the world are today located in California. The best way to select or determine the merits of a teacher's instruction is to study the results they get, to find out for yourself what their students are accomplishing. The old idea that one must go abroad, or to New York to get prestige, if nothing else, is fading into nothingness along with other erroneous ideas. I grant you a trip abroad or even to New York may be worth while to gain atmosphere, but the real vocal benefits are not obtained by making a journey."

"Just recently I have had occasion to bear some artist-students, here in Los Angeles, who have taken instructions only from resident teachers, and I assure you they made the work of many so-called artists of reputation, fade into insignificance. So surprising was their work that I have decided to open up a field for the Young Artists' Student, believing that the public will recognize and appreciate their art. Of course, I discriminate between an artist of fame and renown with years of experience behind him and the talented artist student, for they present different lines of activities. The latter needs encouragement, proper recognition and a chance to make a living."

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## CALMON LUBOVSKI

Calmon Lubovski, the young Russian First Violinist of the Philharmonic Orchestra of Los Angeles, who has established such a remarkable reputation as a soloist through his appearances with the leading orchestras of Europe and America, is attracting students from all over this country. He has found no piano that meets every requirement for his studio and his concerts as does the

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Frederick North, who for the past year and a half has been teaching voice in Los Angeles, has a background of musical study and experience, which should lend weight to anything he may say about the art of singing. He received a thorough training in Germany, commencing to study piano with his father at the age of five, and becoming an organist at the early age of twelve years. He studied later with Dr. Gustav Flügel, with Karl Becker in Berlin and with Debuss.

For thirty years Mr. North has taught all branches of music in St. Louis, where he prepared numbers of pupils for concerts and church work, and for operatic careers. He has directed large choruses of a thousand and more voices. Always on the lookout for undeveloped and unspoiled voices, Frederick North has cultivated many unusually beautiful voices since coming to Los Angeles. Four of his talented artist pupils are under the management of Mme. Newcombe Prindell, and will be heard here during the coming season. In the course of a recent interview Mr. North said:

"The study of the art of singing is universally conceded the most interesting and most satisfactory study that matured and intelligent human beings can undertake, and everybody—except where unnatural causes have impaired the vital organs used to produce a beautiful tone, should take up the study of this wonderful art of singing."

"The very first thing parents should do is to pay attention to the speaking voice. Singing and speaking should reinforce each other. If the average gifted daughter would pay as much attention to correct speaking as she does to lip stick and powder, teachers would have a great deal less trouble with articulation, etc. A certain standard is demanded in social life, why not demand it in the training of the fundamental organ of social life—the voice. If parents could have voice ideals, similar to those they have with reverence to other trivial things, it would not be long, before they would be as much disgusted with neglected voices as they are with neglected hands."

"Singing is not merely doing something with the voice, but doing it in such a way, that we love to hear it done beautifully. Through the study of beautiful tone production, your thoughts are directed to enjoy music in a different way. After grasping the rudiments of the art of singing, one finds in song a companion, very often dearer and more comforting than your dearest friend. Let your thoughts, with and in your song, wander from childhood—from days of long ago to days where joy, happiness, contentment—is waiting for you. A soul without song seems to me a barren waste of space, without flowers and sunshine."

"Music is universal—therefore it should be everybody's privilege to express singing through beautiful quality of tone. The attainment of such beautiful quality of tone, is a road beset with many difficulties, but where the student has intelligence, determination and perseverance and is willing to travel slowly, there is no reason why success should not crown his efforts. Not every singer with a beautiful voice is capable of imparting what he or she is doing so beautifully—a thorough teacher must know what he is about. We all know, at least we should know,—that the key to all good voice production lies in the power to control breath."

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"To teach correct breathing it is absolutely necessary to explain to pupils what lungs—intercostal muscles—aphragm, etc., mean to the only natural tone—the 'ring' tone on the air! The pupil may be able to blow a lighted candle steadily at the first attempt, but not be able to sustain a flowing tone, with proper resonance, without knowing how it must be done! "We hear very often that it is only necessary to 'catch' just naturally.' It is quite true that a student in breathe naturally, but only after he or she has used long enough and learned what correct breath control means, is he able to breathe naturally—to have a machinery work automatically. I doubt very much whether the simple suggestion to breathe naturally could help even a very gifted student very far along artistic tone production. The average pupil of today very easily influences—especially when—not only illads, but arias form the work of the second or third person after running over a scale or two. After several years of study in this manner the pupil hears the work

of an artist, and the difference between his and other artists tone production raises the question of RIGHT AND WRONG. The pupil does not understand how it is possible to sing, as if the voice was detached from the body, floating through the air—nor does the pupil hear the artist use the so-called "white tone," which, with a smile from one to ear to the other, with a great many pupils, resembles the color of an overdone calsonine."

To the numbers of musical students who are discouraged by hardships or physical handicaps the story of Haygood Ardis, the promising young baritone, and pupil of Frederick North, who will be launched this winter under the management of Madame Newcombe Prindell, should prove an inspiration to stick to their guns and hold up their heads until they have overcome their obstacles. Haygood Ardis was so badly burned in a gasoline explosion at Downey, California, that the doctors gave him up as a doomed man. His face and body were burned beyond recognition, and it was officially reported that if he did recover, he would be blind for life. Six of his companions who fought the fire died of their burns. The desire to express his love of life by means of his beautiful voice, sustained him through his tortures. He refused to lose his grasp on the future. He practically had to be rebuilt. His face was remodeled by the paraffin treatment which was used on the wounded in France, and today the young singer faces a future full of promise.

Olga Steeb, the noted pianist, will go East in November to play some important dates in New York and Canada. This will include two recitals in Aeolian Hall, New York. While in New York Miss Steeb will take up some important matters with famous teachers of the piano regarding the work of the recently announced Olga Steeb Piano School which will open its doors to the public on September 4th with an enrollment exceeding all expectations. Great enthusiasm is expressed over the prospects of the new venture by C. E. Hubach, the manager, who is Miss Steeb's husband, and whose wide experience in musical matters covers some twenty-two years of teaching in leading universities of the West.

Due to the fact that the work of the Olga Steeb Piano School is to be solely for the development of those interested in the study of the piano, more than the usual interest is being shown and musicians of the entire southwest because of Olga Steeb's great achievements during the last few years are welcoming the new school as an institution that will add considerable prestige to the growing musical activities of Los Angeles and the entire Pacific Coast.

Plans are well under way to produce The Wayfarer, one of the greatest pageants in history, at the Coliseum in Los Angeles September 8th to 15th. Glittering with color and swaying to the rhythm of the world's great music The Wayfarer will be produced on a scale never before attempted. There will be a chorus of 4000 voices which is now being trained by William Tyroler and 3000 other participants are employed on a stage measuring 90 feet in height and nearly 200 feet in width. An orchestral band of 100 pieces is used and over seven carloads of scenery are required for the six big scenes and the electrical equipment is sufficient to light a city of 60,000 population. Los Angeles' wonderful new Coliseum seating over 70,000 people will be the scene of this stirring pageant. A group of thirty-five or more of the most prominent Los Angeles citizens are back of the project. The Wayfarer Society of California has been incorporated and is actively in charge of the production.

Dr. Rufus B. von Kleinsmid is president, James T. Fitzgerald and Alton E. Allen are vice-presidents, Merle Armitage is secretary and business manager and Edgar L. Webster is general manager. Montgomery Lynch who has directed several former presentations of The Wayfarer will be in full charge of the production, assisted by Hugo Kirchhoff. The Wayfarer Society is absolutely non-profit and the proceeds will go to the University of Southern California. Working with civic bodies the Wayfarer Society is arranging to make this one of the greatest events in the history of the Pacific Southwest and September 8th to 15th in Southern California is to be known as Wayfarer Week. The Wayfarer had a tremendous success when it was given at Madison Square Garden, New York, in 1920.

California—As the opening selection on his concert program for the week, Dion Romandy, conductor of the California Theatre Concert Orchestra, during the absence of Carli Elnor who is in Europe, has chosen as the opening selection Verdi's overture from his famous opera The Force of Destiny. This opera, based on the story by Piave, is considered by many to be the composer's masterpiece. As played by Romandy and his artists the overture opens with trumpet blasts, a premonition of the Fates Decree is established. The woodwinds now carry the theme in a minor mode, while the strings reiterate the sinister motive. The Madre Pietosa theme follows and from there on is a development of constant agitation that reaches the climax in a furious finale. The second number is Sorenaide d'Amour by von Blon. This dainty little piece of romantic music won the applause of the patrons of the theatre who were placed in the mood of its graceful airiness.

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Joseph George Jacobsen, one of San Francisco's best known piano pedagogues, reports an exceptionally busy season this year. Many of his pupils have appeared in recitals and were praised for the clever manner of their playing. Eight of his class were engaged to play at the Sunday concert of the Granada and California Theatres. Marian Patricia Cavanaugh, the eleven-year-old prodigy, appeared there three times. At the monthly meeting of this class the following concertos were performed by Mr. Jacobsen's pupils: Weber F minor, Mendelssohn G minor, Mozart D minor, Beethoven C minor, Rhapsodie d'Aureigne (Saint-Saens), Rondo Brillante op. 22 (Mendelssohn), and many representative piano solos by the great masters of piano literature. Mr. Jacobsen is now enjoying his vacation motoring in Southern California and will re-open his studio on August 1st.

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## CADMAN AND STEELE AT GRANADA

Whenever one of us, who can only admire the beautiful and consequently must necessarily dislike the ugly, occasionally lets off steam to give vent to our antipathy for bad jazz badly played, the entire band of jazzacks tumble all over themselves to tell us how unappreciative we are and that we had no right to deny a large proportion of the community an enjoyment which they positively crave. There is, of course, a certain element of entertainment in certain jazz playing which seems to appeal principally to the eyes and nostrils of an audience. But because a certain kind of rhythmic bodies make you feel like dancing or like laughing does not necessarily endow it with the beauty of genuine art. And we can not cite a better instance of the fondness which the general public has for really fine music well interpreted than the triumph enjoyed by John Steele, the distinguished American tenor, and Charles Wakefield Cadman, the noted composer-pianist at the Granada this week.

We do not agree with the people who claim that John Steele is not as good as he was when at the Orpheum. This sentiment seems to us to be merely a figment of the imagination. Neither are we in accord with those who claim that because John Steele and Charles Wakefield Cadman appear before moving picture audiences that thereby they lose some of their prestige. The time will come when moving picture theatres will introduce the greatest artists, when they will have orchestras of symphonic proportions playing music of the highest class only, when music will be the supplement of photographic competition where pictorial art has been wedded to music specially written for it. How then can Mr. Steele and Mr. Cadman lose any of their prestige? On the contrary by appearing in moving picture theatres such artists RAISE the prestige of the theatre and, by example, make sooner or later the interpretation of inferior music impossible. As long as the management of the Granada Theatre reveals its respects for the finer feelings of those of us who are seriously musical by giving us a chance to hear such distinguished artists as John Steele and Charles Wakefield Cadman, the management's fondness for entertainment in the way of programs of jazz, and jazz versus opera, can be forgiven.

The audiences would not permit to let John Steele go without recalling him a number of times. He possesses a beautiful lyric tenor voice, sings with exceptional judgment and deliberation, accentuates finer emotional sentiments and, above all, sings English with a distinctness and unction that is delightful. His contributions not a little to his popular success. Mr. Cadman's accompaniments were the essence of musicianly refinement. His compositions were justly applauded and his piano solos evoked one of the ovations of the act. Both artists are Americans of whom the musical world may well be proud.

## THE MUNICIPAL ORGAN RECITALS

The Sunday afternoon organ recitals which the City of San Francisco is giving for its citizens reflect much credit on the good taste and judgment of the Auditorium Committee of the Board of Supervisors, of which Emmet Hayden is the energetic and able chairman. In his response to this generous attitude on the part of the city officials by the public is not in the ratio which the action deserves. Uda Waldrop, the municipal organist, is selecting splendid programs, plays them with a musicianship and artistry that is worthy of the heartiest recognition and has a knack to select good music that pleases the general public. The great masses of the people to thousands to this position Auditorium especially when the public is the guest of the city, that is to say when no admission is charged.

Is it possible that the public does not really appreciate anything it receives for nothing? This can hardly be so. We believe that Sunday afternoon is the worst possible time to ask the great masses of the people to sit inside, especially when the sun is shining. Why should the people go to the Exposition Auditorium to sit inside when the Municipal Band is giving concerts in Golden Gate Park, one of nature's beauty spots? These

## NATIONAL MUSIC CLUBS

(Continued from Page 1, Col. 4)

3. A Scholarship Department for the benefit of the winners of the Young Artists' Contests was agreed upon.

4. Plans for a Choir Bureau and a Circulating Church Music Library are being evolved by Mrs. Grace W. Mabey, chairman.

5. "America the Beautiful" was adopted as the official hymn.

6. Progress in the Publicity Department, which has gained an enterprising wedge in the newspapers of the country by establishing at 177 new music sections, will be greatly aided by a systematic dissemination of the news the coming season.

The Young Artists' Contests, ably conducted by Mrs. Charles McDonald, discovered excellent talent in the winners of the finals, staged at Asheville, as follows: Voice (men) Cooper Lawley, tenor, of Chicago, first prize; George Kirk, baritone, Pittsburgh, Pa., second prize. Voice (women) Gladys B. Stranahan, soprano, Newark, N. J., piano, Nellie Miller, Oklahoma City, Okla., first; Mariana Roberts, Chicago, second. Violin,

Alma Borneman, Columbus, O., first; Beula Marty, Kansas City, Mo., second. Viola, first prize, \$150 each to first winners, and \$100 each to seconds, an appearance before the convention body at the biennial, and support by the clubs in concert giving are some of the awards of these contests.

Too much cannot be said of the musical programs given at Asheville, foremost of which were the concerts by the Festival Symphony Orchestra, with Henry Hadley conducting, the Aeolian Choir concert, under Dr. Crosby Adams, appearance of the Matinee Music Club and Harry Ensemble of Philadelphia. Part of the presentation of the three prize compositions, i.e., the Violin Solo by Joseph McGrath, of Syracuse, N. Y. (\$100), played by Francis MacMillen; the Chamber music ensemble "Spring in Sicily" by Irene Berge, of Jersey City, N. J. (\$500), performed by Orchestra members; and Clarence Gustin at the piano and Mme. Zarad, soprano, and Mme. Edwards, contralto, as soloists; and the premier of the Lyric Dance Drama, "Pan in America," conducted by the composer, Carl Venh, of Fort Worth, Texas, a gorgeous and stupendous work beautifully staged and

magnificently presented, with Marjorie Maxwell in a stellar role, 500 people in the audience, and the Festival Orchestra accompanying—a performance inspiring alike to participants and audience.

Beside the president, officers now listed are: First Vice-President, Mrs. Cecil Frankel, Los Angeles; Second Vice-President, Mrs. Frances B. Clark, Camden, N. J.; Third Vice-President, Miss Nan B. Stephens, Atlanta, Ga.; Recording Secretary, Mrs. J. A. Jardine, Fargo, N. D.; Corresponding Secretary, Mrs. F. H. Blankenship, Dallas, Tex.; Treasurer, Mrs. J. H. Stapleton, Milwaukee, Wis. An editor of the Bulletin, Mrs. Helen Harrison Mills was reappointed.

Altogether the impetus given American musical activities by this all-American celebration on the part of the N. F. M. C. cannot be over estimated and predictions are that a commensurately greater progress will be noted in all lines of work at the next biennial convention which is to be held on the western coast, at Portland, Oregon, in 1925.

HELEN HARRISON MILLS.

Miss Alice Mock, a young local singer, member of the Senza Ritma Club, Oak-

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organ recitals should be given on a midweek evening when everybody is glad to go. Many of our evenings are foggy, even during summer, when it is pleasant to sit inside. But on Sundays we all want to follow the sunshine.

Evelyn Sresovich Ware, the well-known pianist and teacher, introduced a number of her pupils at her residence studio, 491 Station avenue, Oakland, on Saturday afternoon, June 9th. A large audience was in attendance which heartily applauded the excellent work of the young students in the following program: Come In Garden (Jenkins), George Britton; Skating (Krogmann), Clementine Violich; Prince's Wedding (Hartman), Josephine Peirano; My Farmer (Schumann), Nell Coffinberry; Elegie (Massenet), Evelyn Sutich; Arpeggio Waltz (Crawford), Theodosia Fontana; Etude, a flat (Wollenhaupt), Francis Violich; Hovering Butterflies (Gaylor), Marjorie Fontana; Love Song (Cadman), Virginia May; Poupee Valsant (Poldini), Marie Becker; June Rose (Cadman), Blanche Monica; Stephen's Gavotte (Czibulka), Marie Liuzza; Valse Impromptu (Wilm), Amelia Lafon; Witches' Dance (MacDowell), Giacomina Liuzza; Romance (La Forge), Roberta Aldrich; Rustle of Spring (Sinding), Velma Cudworth; Chant du Voyageur (Paderewski), Elizabeth Coffinberry; Polonaise, A-Major (Chopin), Eunice Barg.

Hotter Wismer, the ever active and successful violinist and instructor, is spending his vacation in the Sierras. He was in the Yosemite and went from there to Lake Tahoe by way of the Tioga Pass, going 250 miles by automobile. Mr. Wismer writes us that quite a number of musicians are at Lake Tahoe. He gave an hour of music last Sunday following the church service during which he played the following program: Forest Voices (Paganini), La Capricieuse (Elgar), Le Chasse (Kreisler), and some Bach numbers. Mr. Wismer will be back for his studio work this coming Monday.

Warren D. Allen, Stanford University organist, will give the following program at Stanford Memorial Church during the week beginning July 29th: Entres du Procession (Harry Benjamin Jepson) Scherzo-Caprice (P. R. R. Canady), Loch Lomond (Scotch air (Arranged by Edwin H. Lemare), March for a Children's Festival (Eric Dalazortor). Tuesday, July 31, 4:15 p. m.—Hosannah! (chorus and organ) (The Dubois), In Friendship's Garden (Dello P. Maitland), Quasi lento (from the Sonata for violoncello and piano) B. Guy Repart). Within a Chinese Garden (S. S. Stoughton), Salutation (Harrison C. MacDougall). Thursday, August 2nd, 4:15 p. m.—Pascaglia and Fugue in D minor (Daniel Gregory Mason), Carillon, Toccatino (Eric Delamator), La Zingara, Cortege (Harry Benjamin Jepson).

Harriet Bennett, the delightful young soprano soloist, whose voice as well as exceedingly attractive appearance, have added to her fame, returned some time ago from triumphs in the East. Since her return she has been greatly in demand and one of her greatest successes was as soloist with the Ellis Club of Los Angeles on Thursday evening, June 25th. Of this appearance Carl Bronson of the Los Angeles Evening Herald had the following to say: "Another feature which added greatly to the success of the entertainment was the presence of a real prima donna soprano in the person of Miss Harriet Bennett, whose excellent singing as guest soloist was an eloquent recommendation. The possession of a winsome presence was only one of her many gracious gifts, for her voice and art of handling it sent the audience into raptures of appreciation. Besides having a very impressive vocal richness, Miss Bennett sends her words voluting into space with all of



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their feathers on them, not as birds partly plucked, and this accomplishment lent great charm to her every number. The recitative and bird song from Paggiacci was operatically brilliant and indicated a future of great promise in this branch of the art. But better than this aria was her group of ballads which gave her voice the repose from robustness. She sang Mrs. Hennion Robinson's new song The Fairies, in a way to immediately put it over, bringing out the sweetness of the textual story with perfect clarity and vocal emphasis. A repetition was demanded by the audience and her singing of Cadman's Fount of Bimini brought her back for several encores. We can safely place Miss Bennett in our list of most brilliant visitors." Mr. Bronson is an excellent vocal teacher and singer himself and knows whereof he speaks which makes this compliment bestowed upon Miss Bennett doubly valuable.

Stella Howell Samson presented Miss Evelyn Rowell and Miss Gladys Bastin in a piano recital, assisted by Jeanette Bastin and Lorene Rowell, at the Garden Studio, 546 Lakeside avenue, Oakland, on Thursday evening, June 25. The following program was enjoyed by a large audience: Duet (Wagner), Lorene Rowell, Jeanette Bastin; Daisy Chains (Spaulding), Lorene Rowell; Primula (Greenwald), Pixie's Goodnight Song (Brown), Jeanette Bastin; Etude (Scarlatti), Gavotte (Mignon), (Thomas), Silver Spring (Mason), Gladys Bastin; Rustle of Spring (Sinding), Frolic (Masa Zucal), Hungary (Kocling), Evelyn Rowell; Pierrette (Chaminade), Dance Caprice (Grieg), Tarantelle (Karganoff), Gladys Bastin; Rigoleto (Verdi-Dora), Polka Brillante (Moelling), Lucia di Lammermoor (Leschetizky), Evelyn Rowell.

land, made her operatic debut on May 24, in Italy as Mimì in La Bohème, with great success. She sang later in Padua, leaving Italy soon after for New York, where she is now vacationing and studying with her teacher, Mrs. Holtzman in the Adirondack Mountains.

Before leaving Italy Miss Mock placed herself under the management of one of the largest managers in Milan, where she will sing next season. Miss Mock left Oakland for Paris in November, 1921, to study with De Reszke. As he was resting at the time at Nice, she commenced her studies with Mrs. Holtzman. De Reszke recently added Lucia di Lammermoor and Traviata to her repertoire at Nice.

Miss Mock has assisted Mrs. Holtzman in teaching at the Paris studio in addition to training for her operatic career. She is working now on the Barber of Seville. De Reszke recently added Lucia di Lammermoor and Traviata to her repertoire.

All of the friends of Miss Mock were delighted to see her photograph as Mimì in La Bohème in the Rotogravure section of the New York Times for Sunday, June 17. She will sail for Europe August 22.



## SYMPHONY SEASON

(Continued from Page 1, Col. 2)

The following is the announcement just issued by the Musical Association of San Francisco which maintains the Symphony Orchestra:

"The Board of Governors of the Musical Association of San Francisco takes great pleasure in announcing the thirty-fourth season of the San Francisco Symphony Orchestra. Rehearsals will begin on the morning of October 1 and the opening concert will be given Friday afternoon, October 19, in the Curran Theatre.

"The coming season will be the ninth under the leadership of Alfred Hertz. Mr. Hertz is spending the summer in Europe, searching the music centers for novelties and new works for production during the season, and judging from that which has already arrived, music lovers may look forward to some extremely interesting programs.

"As in past years the regular season will consist of thirty-four concerts divided into three separate series: Twelve Friday afternoon symphony concerts, twelve Sunday afternoon symphony concerts at which the preceding Friday's program will be repeated, and ten Sunday afternoon programs of popular music. The dates for the Friday afternoon concerts are October 19, November 2, 16 and 30, December 14 and 28, January 11 and 15, February 8 and 22, March 7 and 21.

"The Sunday Symphonies will be given on the afternoons of October 21, November 4, 18, December 2, 16, January 13 and 27, February 10 and 24, March 22 and 23. The popular concerts will be given on the following Sunday afternoons: October 28, November 11 and 25, December 8, January 6 and 20, February 17, March 2 and 16.

"The season ticket sale will open Monday morning, July 30, at the symphony office in Sherman, Clay & Company's store, and tickets will be sold separately or each of the three series. In making the allotment of seats the preference established in last season's drawing will be followed, and each allotment first to the supporting members of the Musical Association, then to the subscribers to their Symphony funds. The next reservations made will be for last season's ticket purchasers after which the new orders will be filled. During the past few years, seats being in constant demand, the number of season ticket purchasers has been evidenced, therefore, all those wishing seats for the coming season should send in their orders at once. By so doing they will not only assist the management in the early allotment of seat locations, it will also benefit themselves, as all orders will be filled in the order of receipt.

"The Association wishes to impress upon the public that membership in the Musical Association can be elected at any time. Therefore those desiring to contribute \$100 or more per year toward the support of the Symphony should signify their intention at once so that their check orders will come within the membership allotment.

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Little Eva is cleverly impersonated by Vivian Duncan, who makes of the heroine a lovable, joyfully "little missy." Topsy in the hands of Rosetta Duncan makes the audience laugh in continuous, spontaneous style. She is the ducky who "just grewled" to perfection and her comedy work is a classic. Old Uncle Tom is portrayed by Basil Ruysdael in a manner that has won the former Metropolitan Opera star many friends here while Nana Bryant has done nothing better than Mariette. These four principals sing in delightful fashion and their efforts have gone a long way to making the show the supreme success it most certainly is.

All of the characters found in "Uncle Tom's Cabin" are in the play, and only the sad features have been eliminated with the substitution of lilting melodies and dozen song hits. Comedy roles are in the hands of Nedda Sturgis and R. Burnet Nell. Thomas Chatterton is the famous Simon Legree, Almee Torriani is seen as Chloe and others in the cast include: Carl Gantvoort, Anne O'Neal, Wilbur Cushman, Callen R. Tjader, Harris Doctor, Margretta Curry, Renee Lower, Erany Gravel, Benjamin Hough, Mildred Boots, Dolores LaPierre, Billie DeLuxe, Bobbie DeLuxe, Myron Guthertz and Lillian Ruggiere.

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| Capital Actually Paid Up.....     | 1,000,000.00    |
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# LOS ANGELES SUMMER MUSIC NUMBER

## Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 18

SAN FRANCISCO, SATURDAY, AUGUST 4, 1923.

PRICE 10 CENTS

### THE MUSICAL GROWTH OF LOS ANGELES WALTER HENRY ROTHWELL DISCUSSES PLANS

A Survey of One Year's Musical Activities in Los Angeles Points to the Conclusion That the Metropolis of Southern California Is One of the Foremost Musical Communities in the Country

BY LLOYD DANA

Distinguished Conductor of Philharmonic Orchestra of Los Angeles Attending Bohemian Grove During Midsummer Festivities—In Interesting Interview With Editor of Musical Review Tells of Symphony Conditions in Los Angeles and Vicinity

BY ALFRED METZGER

When we turn back and visualize the sleepy, rural town of fifty years ago, with its few unpaved streets radiating from the plaza, whose music was for the most part provided by the twanging guitars of the caballeros and the band concerts in the little circular park facing the old church, the romance of this amazing musical growth makes it read like a fairy tale. San Francisco occupies an entirely different position. The northern city has long been organized musically. Music was a common feature of its life in the days of "forty-nine." Opera houses like the Tivoli are an old story. In Los Angeles, however, the last twenty-five years have seen a musical expansion unparalleled in modern musical history.

Musical authorities estimate that between \$5,000,000 and \$8,500,000 are spent annually on music by the people of Los Angeles. This is a tremendous sum of money, but in matters artistic it is not money but quality that counts. Any one who has attended the principal musical events of a Los Angeles season—which, by the way, lasts twelve months, the summer season being almost as fully occupied as the winter months—realizes that even in New York, Boston or Philadelphia, he would be hard put to hear finer artists or more finished productions.

First among musical organizations comes the Philharmonic Orchestra, conducted since its foundation, by Walter Henry Rothwell. Founded and supported through the sincere musical interest and the unflinching generosity of William A. Clark, Jr., this splendid ensemble has rapidly risen to a high place among American orchestras, and proves a great surprise to the visitor from any of the older musical centers because of the high quality of its leadership and the remarkable number of talented musicians within its ranks. A word is due here to the able and efficient work of Caroline Smith, manager of the Philharmonic Orchestra, whose untiring efforts are reflected in the large audiences which weekly fill the great Auditorium in its season.

One of the most convincing proofs of the widespread popular love of good music among the people of Los Angeles is found in the success of the Hollywood Bowl summer concerts. Last year more than 250,000 people attended the concerts in this natural amphitheatre which is one of the unique features of musical Los Angeles to hear the magnificent orchestra assembled under the baton of Alfred Hertz. The unflagging enthusiasm and tireless energy of Mrs. J. J. Carter of Hollywood, together with the willing support of members of the music trades and local patrons of music, inaugurated this summer music season—an almost unprecedented thing—and sufficiently proved the high standard of local musical appreciation. This summer, Emil Oberhoffer, who, during twenty years, has made of the Minneapolis Symphony Orchestra one of the most finished instruments in the country, is conducting an ensemble comprising the leading talent of the Philharmonic Orchestra. If the standard of the first weeks' programs is an indication of what we may expect Los Angeles is in for a summer feast of music.

The Women's Symphony Orchestra of Los Angeles is the oldest woman's symphony orchestra in the country. This excellent body of musicians, under the able management of Mrs. Otto Noher, has an active membership of sixty-five, playing under the leadership of Henry Schoenfeld.

It is already evident that the women of Los Angeles play a tremendous part in the management and interpretation of music. Mrs. Caroline Smith, Mrs. J. J.

Walter Henry Rothwell, the distinguished conductor of the Philharmonic Orchestra of Los Angeles, of which W. A. Clark, Jr., is the founder and patron, and Mrs. Caroline E. Smith, the Secretary-Manager, was a visitor in San Francisco this week. Mr. Rothwell is a guest of honor at the Midsummer Festivities of the Bohemian Club where other distinguished men such as Ossip Gabrilowitch and General Pershing are participating in this year's midsummer music. The Grove

"Before leaving Los Angeles I was informed," said Mr. Rothwell, "that the Friday afternoon concerts are sold out by subscription. This is specially gratifying inasmuch as the Philharmonic Auditorium has a seating capacity of three thousand. In addition to these sold-out subscription concerts the season ticket sale for the other events is most satisfactory and progressing at a livelier rate even than last year. There is already much more space taken for the new season than was the case at the same time last year which reveals a very healthy condition of the Los Angeles musical taste. It is the constantly increasing demand for seats and the gradually growing number of concert goers that proves that symphony concerts are greatly appreciated in Los Angeles.

"Too much credit can not be given W. A. Clark, Jr., for his generosity and philanthropy that gives Los Angeles the second best symphony orchestra, in point of personnel, in America. The Philadelphia Orchestra is the best. I am more than pleased with the progress made by the orchestra since I was able to take charge and, as is but natural, the increasing period during which the same personnel plays together under the same conductor gradually weeds out minor unevenness and makes the organization more efficient and more complete every year. It is a great satisfaction to me to watch this artistic growth. And this natural artistic evolution is not confined to the musicians in the orchestra. It also exhibits itself among the public. The attitude of our audiences is most genial and most intelligent, the best works as a rule receiving the most enthusiastic applause.

"While all our plans have not as yet been completed, sufficient preparations have been made to make the most important announcements. Our Los Angeles office will no doubt be pleased to forward you a preliminary prospectus. We shall give the same number of concerts as usual with perhaps an increase of concerts in outside towns. Nothing definite has been decided as to concerts in the northern part of the State. As usual I will pay attention to the compositions of American composers, and, indeed, I have included more of such works during the coming season than previously. We shall also introduce soloists as frequently as possible, a feature which adds greatly to the interest of the audiences.

"While I have been associated with the idea of open-air summer concerts at the Stadium in New York, and have again been asked to participate in these events I must say that I am not personally in sympathy with those outdoor concerts, in the first place it is absolutely impossible to obtain the maximum of artistic effects in the open air, for no matter how nearly satisfactory outdoor acoustics may be they cannot possibly be sufficiently perfect to gratify a conductor's most particular artistic mood. The fact that they are given in the open air, with the attendant wider expansion of air waves, necessarily interferes with tone volume, and real climaxes are practically impossible. Furthermore the open air, especially the moist or cold evening air, is most trying on the instruments and makes

(Continued on Page 5, Col. 3)



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(Continued on page 11, column 3)

play this year is written by Henry Hadley, the noted American composer-conductor, who wrote the music, and Joseph D. Redding, the internationally known librettist and composer, who wrote the words to Victor Herbert's Natoma. We were pleased to take advantage of the opportunity of Mr. Rothwell's presence in San Francisco to chat with him on symphony conditions in Los Angeles. Naturally Mr. Rothwell is very enthusiastic regarding the impending symphony season which begins on Friday afternoon, October 19.

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## TWENTY-SECOND YEAR

## NINO MARCELLI'S NATIONAL REPUTATION

When the editor of the Pacific Coast Musical Review attended the Bohemian Club Midsummer Jinks last season and listened to the music of Nino Marcelli, he did not hesitate to emphatically assert that it was some of the very best music he ever heard from a composer residing in California, and that it was the finest music written to a Bohemian Club Midsummer Jinks since W. J. McCoy wrote the Hamadryads. Those attending the jinks were not as enthusiastic as we were and there were a few who did not like Mr. Marcelli's music at all. We tried to convince them that they were mistaken, but somehow they evidently preferred cheap jingle to solid, meaty and intelligently orchestrated music. When Nino Marcelli's music was interpreted at the Tivoli Opera House a short time after the presentation at the Grove there was a scene of such enthusiasm as was not witnessed since Mr. McCoy's Hamadryads music was introduced at the Tivoli Opera House, corner of Mason and Eddy streets, before the fire of 1906.

The audience actually cheered and Nino Marcelli received an ovation such as we have not heard at any Bohemian Club Concert since 1905. And now the opinion of the editor of the Pacific Coast Musical Review is once more vindicated. Nino Marcelli received the first prize in the New York Stadium Concerts competition. To be exact the first prize was divided between two composers, namely, Nino Marcelli, who is now a resident of San Diego, and Max Kipper of Monmouth, Ill. There were 135 contestants sent in to the jury from all over the United States. Mr. Marcelli's work is based on a legend of the Arakanian Indians of Chile, where he resided since he was two years old until his twenty-fourth year. The composition is written in four movements. The first is entitled *Spirits of the Forest*; the second, *Worshippers of the Sun*; the third, *At the Toqui's Fiesta*; and the fourth, *The Unconquered*. It will be presented by the New York Philharmonic Orchestra, under the direction of William van Hogstraaten, early in August at the New York Stadium.

Nino Marcelli is a harmony pupil of Enrique Soro of the National Conservatory of Music of Chile and in composition of Domenico Brescia of San Francisco, for whom the composer entertains the highest admiration and gratitude. Mr. Marcelli was born in Rome, Italy, in 1890. He resided in Chile, South America, beginning 1892. He graduated from the Chile National Conservatory

of Music and soon afterwards became very active as orchestral conductor. He conducted the Santiago Symphony Orchestra for three years, directed a Beethoven Festival during which he interpreted the nine symphonies when he was only twenty-two years of age and also a Wagnerian Festival on the occasion of that master's centennial. Mr. Marcelli was also active as opera conductor. In 1916 he came to America, where he became a naturalized citizen in 1918 when serving in the American Expeditionary forces. He conducted the American headquarters band in Paris throughout the war. During the last three years Mr. Marcelli has been a resident of San Diego, where he is conducting the San Diego High School Orchestra. It should also be added that Mr. Marcelli since his sojourn in San Diego married a prominent violinist, Mrs. Marcelli being of great assistance to him in his present work.

Domenico Brescia, to whom Mr. Marcelli gives great credit for having taught him the principles of composition, is a prominent San Francisco pedagogue, who is also the teacher of Ulderico Marcelli, brother of Nino and a distinguished composer and orchestral conductor now at the head of the Grauman Egyptian Theatre in Hollywood for which he composed the incidental overture to the Covered Wagon, a magnificent motion picture spectacle now being presented during the fourth month before crowded houses. Mr. Brescia is also the teacher of other well known composers who admire him as a musician and a man. The fact that Nino Marcelli's work has been selected from 135 in the United States as deserving first prize by a jury, selected from the foremost musicians in the country, does not only reflect credit upon the composer but upon his teacher as well, and vindicates the Musical Review's judgment of Nino Marcelli as a composer of first rank.

## SUMMER MUSIC AND LOS ANGELES ARTISTS

Distinguished Impresario Tells of Plans for Aida Production and for Recognition of Efficient Resident Artists of the South

BY ALEXANDER BEVANI

It is indeed surprising to note the great musical and artistic activity that exists in Los Angeles during the summer months. In all the other cities of the United States it seems to be a tradition that the summer is a dead season, many theatres closes their doors, music teachers and pupils take a vacation on the ground that it is too hot, and even in San Francisco where there is no change of weather, musical life practically comes to a standstill from July to September. Not so, however, in Los Angeles. All the music studios are in full swing, there being four symphony concerts weekly at the Hollywood Bowl, all of which are attended by thousands. There are at least six motion picture theatres with orchestras of from fifty to seventy musicians, playing for the part, good music. And then there are the *Pilgrimage* Play and the *Mission* Play which attract large audiences for many weeks.

My particular contribution to the musical entertainment of Los Angeles this summer will be a gigantic production of *Aida* to be given with a cast of five hundred at the Hollywood Bowl on the evenings of September 20 and 22. The plan is to set down here a few of the ideals which I hope to realize in their performances, and to solve a few of the problems which beset the path of anyone attempting such an undertaking.

First the choice of the opera. There are only a few operas which lend themselves readily to presentation in the open air, and I consider *Aida* to be pre-eminently the best suited for this purpose. It is popular, the principal arias are on everyone's phonograph, there is a great deal of choral work, there are three gorgeous ballets, and unlimited scopes for scenic display and movement and color in costuming. Then there are no interior sets which can never be satisfactorily presented in a place like the Hollywood Bowl. As has been asked, "Why *Aida*?" The answer to that is that of all the operas it is the most adapted to open-air conditions. Again people have said, "Why an opera by a foreign composer, why not an American opera for such a typically American city as Los Angeles?" My answer has been that this nation has not yet produced a really great operatic composer who can vie with the works of Wagner, Verdi, Gounod, etc., though there is no doubt in my mind that some day a genius will appear among us who will equal the greatest of composers, but for the present the producer of grand opera is compelled to follow in the footsteps of those who arrange the programs for symphony concerts and look to foreign composers to supply their music. Moreover, there is no nationality in art, and all true lovers of music have a right to be given the best whether it be music, literature or painting.

The next problem to be solved is the cast. One wishes to give the most perfect presentation possible—then comes the question, must we employ only foreign singers? My answer to this is decidedly "No." Last year I gave *Aida* with an all-American cast. And this year with Aida I intend to do the same with one exception. Another point presents itself to my mind for solution—what about the resident or local singers? Can one not do something for them? In my work as a teacher

of singing I am constantly in touch with American students with beautiful voices, dramatic ability and an earnest desire to become operatic artists. After they have spent their money and their time, where are they to start on their career; who will give them a chance to show what they can do? In most cases, no one, with the result that the American-born vocal student has small chance of success in opera unless they go abroad for their education. The American-born vocal student is a young people with beautiful voices and much ability who lack the means to go to Italy or even to New York, and who are from year to year hoping for something to turn up.

Therefore, in assembling my artists for these forthcoming performances I have taken a rather bold step—I am completing negotiations with Miss Elizabeth Rethberg and Mr. Edward Johnson of the Metropolitan Opera House for the two leading roles of *Aida*, *Radames*—but after much thought I have selected all the rest from artists claiming Los Angeles as their home. Moreover, two of them were born here. I have no hesitation in saying that these singers equal any that could have been imported from the East. They are Laurence Tibbett for the role of Amonasso, Miss Viola Allen for Amneris, the Irishman for Radames, George Cain for the King, and Miss Virgie Lee Mattoon for the priestess. Then one of the greatest operatic conductors of the world, whom Los Angeles can well be proud to claim as a citizen, Fulgencio Guerrier, will have charge of the orchestra. "Good work," some people will say, "it's about time someone gave our local singers a chance."

But on the other hand I can hear those whose vision is not so clear making all sorts of objections. It will be said that local talent is cheaper than imported artists, and again that if I was going to use Los Angeles people why not this one or that one instead of those I have chosen.

But I want to go on record here as saying that this effort of mine to give our resident artists a chance is sincere, and is only a beginning of what I hope to do in the future, for Los Angeles must have its own Community Opera House, with its own chorus and orchestra, and it is much to be wished that some day we may present the best in opera with all Los Angeles artists, and make this city the first in America to provide an opportunity for its own singers. It is my intention next fall to establish here a permanent Community Opera Chorus which shall be the first and most important step towards building an Opera House worthy of this city.

I cannot close this article without a tribute of appreciation to Mr. A. A. Maeschler of the De Luxe Building who alone after he has made these performances of *Aida* possible.

Helen Colburn Heath, the exceptionally successful and widely known church and concert soprano as well as vocal instructor, belongs to the few of San Francisco's professional colony who are kept busy during the summer months. June was certainly a busy month for her, and inasmuch as she is studying privately with Louis Graveure during July and August it does not look as if she would enjoy a summer rest, especially as some of her own pupils insist on continuing their lessons during the summer. On June 1st George (St. Angelo) gave a program under Hother Wismer's direction given at the Danish Church. On June 17 she was soloist at Dedication services of the First Congregational Church of Campbell, the choir of the First Presbyterian Church of San Jose furnishing the rest of the musical program. On July 2 Miss Heath was soloist for the National Educational Association Convention in the Civic Auditorium, when the choir from Temple Emanuel El gave the *Half Hour of Music* preceding the evening session. Miss Heath was also soloist in *Hear My Prayer* and *O For the Wings of a Dove* by Mendelssohn, with Wallace A. Sabin at the organ. Critics who sat in the extreme rear of the auditorium said that Miss Heath's voice carried amply and distinctly, the low notes as well as the high being heard.

On Saturday evening, June 30, Miss Heath gave a pupils' recital at her studio, 2539 Clay street. It was an informal affair and was given in honor of one of the pupils who had announced her engagement. About fifty guests were present, and the program was as follows: *Piano solo*—Spinning Song (Mendelssohn), *Nightingale* (Liszt), *Impromptu* (Schubert), *Chopin's No. 1*, *Mezzo contralto solo*—The Sweetest Flower That Blows (Ginifrits), *My Heart at Thy Sweet Voice*, from Samson and Delilah (Saint-Saens), *Miss Barbara Robb*: Soprano solo—Songs My Mother Taught Me (Dvorak), *Voi ce sapete from Marriage of Figaro* (Mozart), *Mrs. Elsie Monte*: Violin solos—A. M. (Schubert), *Waltz*, *Serenade* (Chopin), *Chaminade* (Krisler), *Mrs. Edna Gunzberger* (pupil of Samuel Savannah): Soprano solos—Pale Moon (Logan), *Prayer from La Tosca* (Puccini), *Miss Dorothy Wolfe*: Soprano solos—Der Nussbaum, *Mondnacht*, *Fruehlingssnacht* (Schumann), *Miss Alice Meyer*: Piano solos—La Fleuse (Raff), *Fantaisie in Chopin* (Chopin), *Chopin's No. 1*, *Waltz*, *Obstinat* (Fontenailles), *An Old Memory* (Rooney), *Habanera from Carmen* (Bizet), *Miss Aileen McElroy*: Mezzo contralto—La Cloche (Saint-Saens), *Sing, Smile, Slumber* (Gounod), *Miss Barbara Robb*: violin obligato, *Miss Gunzberger*: Soprano solos—Le Nil, with violin obligato (Leroux), *Down in the Forest* (Ronald), *Wings of Night* (Wynette Watts), *Miss Helen Colburn Heath*. Every one of the participants did splendidly, Miss Robb showing great improvement and Miss McElroy and Miss Wolfe exhibiting such artistic traits that justify encouraging predictions for a promising future. Walter Wenzel played the accompaniments excellently.

THE SPRING MAID DELIGHTS OAKLAND

Mabel Riegelman Backed By Excellent Cast Gives Friml's Buoyant Comic Opera a Breezy and Exhilarating Presentation

BY ALFRED METZGER

Large and enthusiastic audiences reveal their gratification over the splendidly staged and artistically interpreted production of the Spring Maid at the Oakland Auditorium Opera House, under the auspices of the East Bay Opera Association this week. Mabel Riegelman, after two weeks of successful identification with the exposition of light opera roles, is a striking example of the contention that an artist generally identified with grand opera or concert is able to adapt herself to the requirements of light opera, provided she possesses the artistic qualifications that respond to the demands of versatility. In the Spring Maid Miss Riegelman has found a most effective vehicle for her vocal and histrionic expression.

Light opera, necessitating more frequent appearances, Miss Riegelman has learned to conserve her vocal resources with the result that she is ready to negotiate the climactic periods without sacrificing any of the less strenuous moments of the performance. Her voice remains clear, flexible and pure throughout the entire production. She also grasps the importance of dramatic values and enacts her role with a sincerity and naturalness that adds to its charm and effectiveness. It is truly astounding how well Miss Riegelman succeeds in divesting herself of the grandeur of grand opera and concert atmosphere and dons the cloak of light operatic entertainment without losing a vestige of dignity. There is one slight suggestion we would like to make, not in the spirit of captious criticism, but in that of friendly assistance. In grand opera and concert the leading principal of vocal expression is retention of tone quality even at an occasional sacrifice of articulation. But in light opera it is occasionally necessary to sacrifice purity of tone in order to accentuate the clarity of enunciation. This means it is absolutely necessary to sing the consonants. While it is not our purpose to claim that we can not understand Miss Riegelman, we mean to say that it is not always possible to understand her easily—without effort—and inasmuch as light opera audiences do not pay strict attention to everything going on on the stage, the singers carry the responsibility of making themselves always understood, without requiring the close attention of the audience. This is a most difficult thing to do, and for this reason few light opera artists are successful now-a-days, but it is the foundation upon which a brilliant career in light opera is erected, and Miss Riegelman having all the qualifications necessary to become noted in this work, must unquestionably welcome friendly suggestions of this character.

Ernest Young interprets the role of Prince Nepomuk with every element of histrionic distinction, looking and acting dignified when the occasion demands and making the best of comic situations when his role of "chaperon" requires humor to overshadow dignity. Jackson Murray as Prince Aladar is a most convincing man of the world, sings with emphasis and acts with virility. Perquita Courtney has a chance to reveal her versatility by interpreting a straight soubrette part in contrast to her

eccentric role in Naughty Marietta. She is graceful, dances delightfully and acts with conviction. Joseph Kemper looks quite handsome in the role of Baron Rudi and interprets his part with an air of business and ease. Harry Burgess interprets a burlesque role without undue exaggeration retaining the dignity of light operatic artistry, notwithstanding the opportunities the role gives to become unnecessarily grotesque.

Verne Merseureau contributes some well concealed dance numbers, while Robert Carlson shines more as a singer than an exponent of burlesque comedy. Jane Gray, Marian Ponville, Franklin Smity and George Olson complete a well selected cast. The chorus of youthful maidens with more than ordinary pulchritude sings splendidly, while the excellent orchestra, under the direction of Dr. Maxime de Gross, again acquires itself with honor. Scenery and costumes are artistically selected and George Lask is at his best in the stage direction. It is a worthy entertainment ably presented. Beginning Monday, August 6, another Friml opera—Katinka—is announced. On this occasion Jeff De Angelis, the internationally noted light opera comedian will make his appearance and Mabel Riegelman will essay the leading role. It will be a performance well worth attending.

PRESIDENT DIES IN SAN FRANCISCO

The City of San Francisco received a great shock last Thursday evening when the news was released that President Harding had suddenly passed away at 7:30 o'clock at the Palace Hotel, his demise being the result of apoplexy. The shock was so much greater, because the latest news bulletins reported the distinguished guest of the city as being sufficiently improved to justify the announcement of a speedy recovery. It is but natural that every true citizen of the United States feels this loss as a personal grief and mourns the death of one who contributed so largely to the welfare of the Nation. In a sense President Harding's passing is of concern to musical people more so than most chief executives of America, for he himself studied and practiced music some time during his career and entertained a fondness for the art throughout his eventful life. A truly great man has entered eternal sleep and the world is poorer for his loss.

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The magnificent studio building is under the able supervision of Frank Grannis, formerly with Sherman, Clay & Co. of San Francisco, and more recently of The Filmusik Co. of Hollywood. Mr. Grannis is associated with the Aeolian Co. of New York. He is a gentleman whose invariable courtesy and tact creates for him many friends who will feel more at home with Mr. Grannis at the head of things than with any one else of less courteous and gentlemanly instincts. There will be no reason for complaint on account of lack of attention as long as Mr. Grannis is in charge.

Owing to some labor troubles the Southern California Music Co. has not been able as yet to move its handsome store into this new edifice, but no doubt will do so within a very short time. The building contains not only many handsomely finished studios, but a spacious recital hall for studio and other recitals of an intimate nature which will come handy to the tenants of the building. The musical profession of Los Angeles has every reason to be grateful to the Southern California Music Co. for adding such a useful and handsome building to the metropolis of Southern California.

GREEK THEATRE RECITAL

Miss Esther Deininger and Mrs. Albert George Lang, pianist, will give a joint recital at the Greek Theatre of the University of California (tomorrow) afternoon at 4 o'clock. Both young ladies are among our most prominent and best equipped pianists and are also directors of the Pacific Musical Society. They have prepared an unusually fine program comprised of the most representative gems of piano literature and will unquestionably delight a large audience with the following program: Sonata in D major for two pianos (Mozart); Miss Esther Deininger and Mrs. Albert George Lang; Whims (Schumann), Two Etudes (F major and C minor) (Chopin), Ricordanza (Liszt), Miss Deininger; Valse (Arensky) for two pianos, Mrs. Lang and Miss Deininger.

Warren D. Allen, organist of Stanford University, will interpret the following programs at Stanford Memorial Church during the week beginning August 5: Sunday, August 5, 4 p. m.—Prelude to Lohengrin (Wagner), Little Fugue G Minor (Bach), Berceuse from Joselyn (Godard), Cortège from the Petite Suite (Debussy).

SAN JOSE MUSICAL REVIEW

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EDITORIAL NOTE—Mrs. Elita Huggins, the Pacific Coast Musical Review's San Jose representative is spending her vacation in the East, and during her absence she will discontinue her weekly letters. However, we shall be pleased to give space to any of our San Jose friends who wish to send us news of their summer activities. Programs of students' recitals and artist concert will be cheerfully published. In the meantime we shall print Leroy V. Brant's interesting articles in the San Jose department until the return of Mrs. Huggins.

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Mr. and Mrs. Joseph Greven returned from their vacation which consisted of a two weeks' motor trip through California extending as far south as Los Angeles. Mr. Greven has resumed his lessons and is planning to organize an operatic club devoted to the presentation of operatic scenes in costume and later for the production of complete operas. At first this club will meet every other month and later more frequently. Mr. Greven gave similar recitals prior to his departure for Europe a number of years ago, when he accepted a prominent position at the head of one of the famous conservatories of music. Those who were privileged to attend these recitals remember them even at this day with the greatest pleasure and will be glad to know that they will be resumed under the same able direction.

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MUNICIPAL ORGAN RECITAL

Theodore J. Irwin, organist of Islam Temple of the Mystic Shrine and a member of the Islam Joseens, will give a recital upon the great Municipal organ at the Exposition Auditorium this Sunday afternoon at 3 o'clock. Irwin is an artist of recognized ability and at a recital given here under Municipal auspices last season he created a marked impression. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, under whose direction these Sunday recitals are given, has chosen as vocalist for this occasion Mrs. May Clarke Burns, a soprano well known in San Francisco. She will be accompanied on the great organ by Irwin.

These recitals, which will be continued until the middle of September, are proving very popular and there is no admission fee, with no reserved seats, and everybody welcome. The complete program is as follows:

Movement from Pastoral Sonata, Op. 88 (Rheinberger); Au Couvent (At the Convent) (Borodin); Melodie, Op. 3, No. 3 (Rachmaninoff); Danse de la Fee-Dragee, from Nutcracker Suite (Tchaikowsky); Hymn to the Sun, from The Golden Cockerel (Rimsky-Korsakov); Marche Russe (Schmink); Songs—(a) Hoining (Teresa del Riego); (b) Trees (Oscar Rasbach); Mrs. May Clarke Burns; Allegro from First Concerto for Organ and Orchestra (Handel); Il Rusignuolo, from May in Tuscany (Ethelbert Nevin); Overture, Stradell (Flotow).

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## ROTHWELL INTERVIEW

(Continued from Page 1, Col. 4)

uniform intonation almost an impossibility. Owing to this diffusion of air waves, due to lack of enclosure, the conductor is not in complete touch with all the instruments and necessarily must lose a great deal when trying to follow the various groups of the orchestra.

"Furthermore the fact that open-air concerts depend upon quantity of auditors rather than quality brings to these events a number of people who can not possibly come with an understanding of the artistic message which a symphony concert is supposed to give. And when I say that I do not consider open-air concerts dignified in the same degree as I look upon indoor symphony concerts, I mean that being compelled to attract multitudes they naturally must be arranged more in the nature of an entertainment than in that of an educational event.

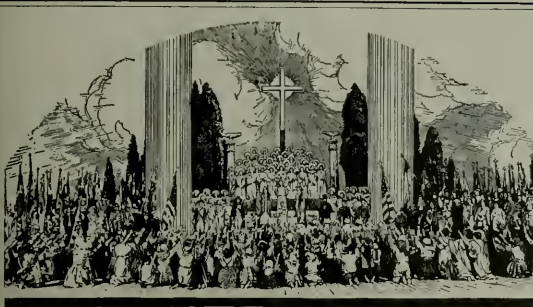
"No doubt you were surprised to hear that I returned to Los Angeles from the East sooner than I expected although it was not my intention to visit Europe this year. Conditions are too unsettled to make a trip abroad very pleasant just now. But our family was increased by a new member—a boy—and you can not appreciate the pride afforded by a scion of a family unless you are a father yourself. After remaining in Los Angeles for a few weeks Mrs. Rothwell and myself left for Carmel and then I went to San Francisco. The Bohemian Club kindly extended an invitation to me to attend this year's Grove Play and I already enjoyed a stay among the giant redwoods which form a scene unforgettable after once experienced. I am looking forward to Henry Hadley's music and Joseph D. Redding's book of this year's High Jinks with a great deal of interest. After the Grove Play I shall return to Carmel and then to Los Angeles where rehearsals for the new season will begin early in October."

Editorial Note—Los Angeles enjoys a unique privilege in regard to symphony concerts. W. A. Clark, Jr., practically assumes sole responsibility for the finan-

cial backing of the enterprise. Although there are other guarantors Mr. Clark's generosity makes possible many artistic advantages which other orchestras, not so fortunately situated can not afford. In this way the personnel of the Philharmonic Orchestra of Los Angeles has been recruited from the cream of orchestral musicians in America. This has been possible, first because the artists are receiving salaries commensurate with their merit, and secondly the Musicians' Union in Los Angeles has been co-operating with the management. Mr. Rothwell, after concluding a five-year contract next season, has been re-engaged by Mr. Clark for another five years, thus giving him a chance to become thoroughly identified with the best symphony orchestra Los Angeles has ever had and with an educational movement second to none anywhere.

Gladys-Mary Campbell was invited by the Newman Club of the University of California to be soprano soloist at a reception tendered to His Grace Archbishop Hanna on Thursday evening, July 25, at the Clubhouse in Berkeley. President Campbell of the University being a guest of honor. Miss Campbell, who was accompanied by the Lehmer Trio, sang the Bach-Gounod Ave Maria (to which H. B. Pasmore had added a third independent melody for cello) with a clear, sympathetic and with all a powerful soprano, beautifully supported by the trio. As an encore she sang a lullaby by Prof. Lehmer of the University of California who also wrote the words. The trio also played two trios with charming effect. Miss Campbell is fast becoming one of H. B. Pasmore's most artistic and successful pupils.

Miss Ruth Viola Davis, the successful and well-known pianist and teacher, has just returned from an extended vacation in Los Angeles and Yosemite Valley. Miss Davis closed a very busy season in June and now is fully prepared to reopen her studio with a large number of pupils who have registered in her piano class.



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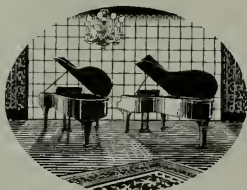
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SEPTEMBER 8 TO 15 WILL BE WAYFARER WEEK

# The Travels of No. 10778 and No. 10623

## An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zine-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative — although they were both from the same town, had been brought up together — tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins — and let Mr. Jones tell it.

SAN FRANCISCO, CALIFORNIA, May 22, 1923. I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

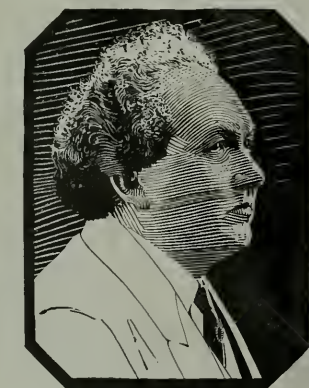
I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient — I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds — and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company — nor do I even know them except through the international reputation of their instrument.



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## Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again — but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco

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## EMERALD EYES

By Anil Deer

Laughing eyes, sorrowful eyes, loving eyes, indifferent eyes, steadfast eyes, roving eyes, honest eyes and shifty eyes; all these in many different colors, brown eyes, blue eyes, gray eyes, hazel eyes, violet eyes, black eyes — the last mentioned recalls an incident, witnessed in the poor district of New York, while passing a poverty struck tenement house, loud and raucous sounds of discord assailed the ear, suddenly all was quiet, the door opened and out strode a large, raw-boned woman, whose eyes and face appeared badly discolored, as if subjected to some brutal treatment, a natural conclusion, based on terrifying sounds heard. A child in the street yelled, "Maw, come see Mrs. Blake's black eyes"; whereupon the Amazon said, "Shure kiddie, 'tis not me oies are black, 'tis Blake's, phot ye see on me face is the soot from the stove lid o' laid Blake out wid."

Genuine black eyes are truly beautiful, usually described as melting, soulful and with ninety per cent of the adolescent youth of both sexes, are included as one of the most to be desired attributes of their ideals. Fortunately for the diversity of the human race they usually compromise willingly and accept some substitute shade.

No matter what the color or description, human eyes all have one characteristic in common, the ability to chameleon like change their hue to emerald. Emerald eyes, the eyes of jealousy; as the eyes, so has jealousy itself many different phases, all wrong, all capable of inflicting damage on those concerned, and all devastating in their effect; emerald eyes never see straight, their vision is limited, imparting a jaundiced shade to all they view. The shafts sent forth, boomerang fashion return and destroy the unfortunate victim.

To be possessed of jealousy directed against one's contemporaries is misery and means death to one's own personal advancement ad growth, mental, moral and spiritual. Therefore, if for none but a selfish reason, it should be shunned as would a plague.

A fine musician, who for some hiterto unexplained reason, just fell short of being an artist, remarked that he would never listen to any one play who could do so better than he. Therein lay the explanation of why he had missed the road to artistry; emerald eyes had led him astray down a crooked bypath, far from his intended destination. Said bypath leads only to oblivion.

Individuals are not alone in being so afflicted; cities suffer from the scourge, states, whole nations and then, we have wars, and millions go down the same old side path. Far better to be born physically blind and possess within, the all seeing, all pitying eye of Christian charity and love of humanity.

## GREAT DEMAND FOR SYMPHONY TICKETS

According to reports from Sherman, Clay & Company's, where the sale of season tickets for the San Francisco Symphony Orchestra is being held, the demand for reservations during the first week of the sale has surpassed all expectations, many new orders being received in addition to last year's renewals. Although it will be several weeks before the allotment of definite seat locations can be made and the tickets delivered, all those desiring seats for the coming season should send in their orders at once as indications are that there will be an over-subscription for some locations.

The regular concert season, which will open Friday afternoon, October 19, in the Curran Theatre, will be divided into three separate series of twelve Friday afternoon symphony concerts, twelve Sunday afternoon concerts at which Friday's program will be repeated, and ten Sunday afternoon popular concerts. Tickets are sold separately for each of the three series.

A most artistically successful season is also promised according to letters received from Alfred Hertz, the conductor, who is now in Europe. He has been scouring the publishing houses abroad and reports the purchase of many new works and interesting novelties for production this winter.

## ALCAZAR

The Duncan Sisters, with their unprecedented success, Topsy and Eva, begin the fifth week of their San Francisco engagement at the Alcazar, starting with the matinee August 5. Crowded house has been the order since the very first performance of this comedy with music by Catherine C. Cushing, and so far there has been no let up in the demands for seats at the box office.

Thomas Wilkes has surrounded the Duncans with a notable supporting company and the play itself has been improved continually with the introduction of new specialties and much additional comedy.

Rosetta and Vivian Duncan, as Topsy and Eva, respectively, are doing the best comedy work in their career. Basil Ruydrel is giving a classical interpretation of Uncle Tom and all of the other characters are in the hands of experts. Great praise has been accorded by all of the critics to the California chorus made up of ambitious young women of the Bay cities. There are twenty-six beauties in this aggregation and all are scheduled to go with the company for the Broadway production.



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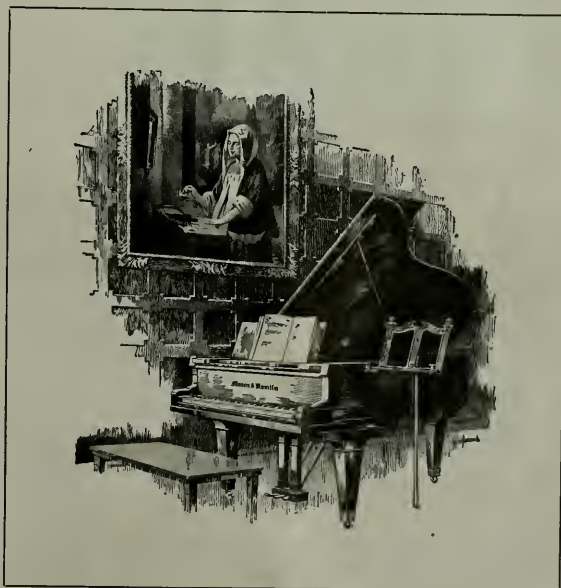
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# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

The Pacific Palisades Chautauqua Assembly—Temescal, an old Indian word meaning The Meeting Place, is the name of a canyon on the nineteen-hundred-acre tract owned by the Pacific Palisades Association, which is now biding its second annual season. Amid giant oaks and sycamores, a quarter of a mile from the ocean, one of the most attractive musical and educational summer schools is being carried on, in a summer resort which offers more delightful advantages than any vacation spot I have encountered in Southern California. No matter how sweltering the weather in town, it is always cool here and to the musical student or the lover of music no better place could be recommended in which to combine rest and relaxation with exceptional opportunities to continue their studies and hear the finest music the Southland affords.

Oren B. Waite, D. D., is the educational director. Lawrence Tibbett, baritone of the Metropolitan Opera Company, is dean of the School of Music. Mr. Tibbett, Miss Florence Middaugh, contralto, Mrs. Melba French Barr, soprano, and Ewart Williams, tenor, conduct vocal classes. Miss Lorna Gregg, well known as a pianist of unusual ability, and accompanist to the Los Angeles Oratorio Society and other organizations is giving lessons in pianoforte.

In addition to this excellent staff of musical instructors, schools of expression, physical education, decorative arts, playgrounds, kindergarten classes and other educational activities, thoroughly staffed are maintained on the grounds for the benefit of those attending the camp.

For the lover of music and the general public, the list of unusual musical attractions presented in the splendid auditorium under the oaks of Temescal will come as something of a surprise. To name but a few of those events which have passed, on July 18, the Cadman Trio, consisting of Mrs. William R. Garrett, dramatic reader; Mrs. Constance Balfour, soloist; Miss Alma Geiger, pianist, gave the Indian pageant, Hiawatha. Several concerts have been given by the Pacific Palisades Quartet consisting of Lawrence Tibbett, baritone and director, Miss Florence Middaugh, contralto; Mrs. Melba French Barr, soprano, and Ewart Williams, tenor. Abram van den Bergh, pianist, and Miss Eleanor Wood-

ford, soprano, gave a recital on Saturday, July 28. Lawrence Tibbett gave a recital, accompanied by the composer-pianist, Miss Eleanor Warren, well known as composer of charming songs and accompanist to Madame Matzenauer and Miss Florence Easton, both Metropolitan Opera stars. On August 1 the Los Angeles Tahold opera consisting of Mrs. Gail Mills Dimmitt, soprano; Miss Ruth Pinkerton, contralto; Electa Felt-Ferry, mezzo-soprano; and Mrs. Guy Bush, accompanist and interpreter, gave an operatic recital.

The Sunday church services are favored with exceptional music by the Pacific Palisades Quartet, and on several afternoons and evenings each week community singing is led by Lawrence Tibbett. Monday, August 13, opens Music Week at the Pacific Palisades Chautauqua. Because summer is here many people imagine that concerts by eminent musicians, soloists, quartets and chamber music organizations are closed until the opening of the winter season, and that summer concerts are confined to the productions taking place in the Hollywood Bowl. This is by no means the case, and here at the chautauqua a series of programs will be presented during their Music Week of the highest possible caliber. On Monday afternoon, the Orpheus Four, composed of Sam Glasse, Paul Adams, Verner Campbell and Huston Dudley will give a concert. On Tuesday afternoon, at 2 o'clock, Miss Eleanor Miller, assisted by the Levings Trio—Doris Levings, pianist; Thelma Strange, violinist; and Marshall Levings, cellist—will give a dramatic and musical presentation of Parsifal and in the evening the Pacific Palisades Quartet will give a concert.

On Wednesday evening, August 15, the Los Angeles Trio composed of May MacDonald Hope, pianist and founder; Calmon Lubovski, violinist, and Ilya Bronson, cellist, will give a concert. This organization is one of the oldest and best knit chamber music societies in California and an opportunity to hear them under such delightful conditions should be welcomed by every lover of music in Southern California.

On Thursday afternoon Frank Geiger, bass, accompanied by Dr. Frank Nagel, will give a concert, and on Friday an afternoon concert will be given by the Miss Elmore Remick Warren, composer-pianist; Miss Esther Rhodes, harpist, and Miss Annis Howell, soprano. The

evening concert will be given by Charles Wakefield Cadman, the well known composer, and John Smallman, baritone and director of the Los Angeles Oratorio Society. On Saturday, August 18, an afternoon concert will be given by Sol Cohen, the well known violinist, and Margaret Messer Morris, soprano soloist, and in the evening the season closes with the only appearance in Southern California of Louis Graveure, the internationally famous Belgian baritone.

Lawrence Tibbett Recital—Lawrence Tibbett's recital at the Chautauqua on July 28 was one of the outstanding musical events of the summer season. Not a little of the evening's success was due to the excellent support accorded him by Miss Elinor Warren. Two of the most enjoyable features on the program were Mr. Tibbett's rendition of Elinor Warren's Golden Yesterdays, with the charming composer at the piano, and Sydney King Russell's new song Journey's End, also accompanied by the composer. Both of these composers, by the way, are the possessors of remarkable musical talent, both are young and undoubtedly have fine careers before them.

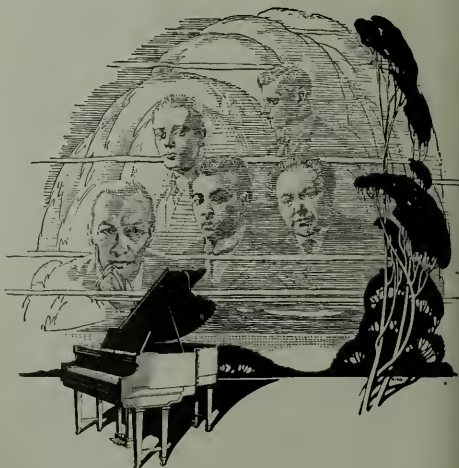
Händel's Where'er You Walk and a fine setting of The Bailiff's Daughter, one of the loveliest of old English ballads, were two of the signal successes of the first group of songs on the program. This latter number could easily be sung in a monotonous manner in which each verse was like its forerunner, but Mr. Tibbett is able to give to each verse its emotional character in a way which made this classic love of the youth for the bailiff's daughter a living thing to the delighted audience. This remarkable young baritone gave evidence in this, his first solo recital since his recent return from New York, of the astonishing progress he has made in sustained tone production, confidence, and an engaging stage presence mark out for him a probable future as one of America's finest concert baritones, and Los Angeles will watch with interest the results of his coming winter's work with the Metropolitan Opera Company, where his high dramatic ability should rapidly make him a favorite with Metropolitan audiences.

A group of songs from the Beggars Opera, which Mr. Tibbett has made his own, so intelligently does he sing (Continued on Page 10, Column 1)

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## LOS ANGELES LETTER

(Continued from Page 8, Column 3)

this music, elicited vociferous applause from his audience. Moussorgsky's Song of the Flea proved an electrifying climax.

After the concert friends of the singer and the two composers, Miss Warren and Mr. Russell, were entertained with refreshments under the eucalyptuses and oaks of Tomesca Canyon. Japanese lanterns added their warm light to the rays of a summer moon, and the tables were charmingly decorated with American Beauty Roses. Mrs. Lawrence Tibbett proved a perfect hostess and was ably assisted by Mrs. Tibbett, Sr., the singer's mother. Among some of the 100 guests present were Mr. and Mrs. James Warren, Mrs. Martha Taggart, Mrs. Helen Pole, Mr. and Mrs. John Smallman, Mrs. H. Russell, Mr. and Mrs. D. W. Rydman, Mrs. Hennion Robinson, Miss Freida Peyck, Carlotta Russell, Jean Colwell, Melba French Barr, Florence Middaugh and Lorna Gregg.

## ELINOR REMICK WARREN, COMPOSER-PIANIST

I shall never forget my first sight of Elinor Remick Warren, the remarkable girl composer and pianist, when she created a charming and indelible impression on my memory. A dainty vision of rare beauty, alive with the ingenuous spirit of youth, clad in quaint gown, reminiscent of eighteenth century England, she astonished her little audience at a musical party which was a seldom heard event at Alford Noy's Dance. Her choice of such a number interested me exceedingly, betraying as it did, unusually fine musical taste.

This was some time ago, and better acquaintance with the composer and her work has only added to the esteem which I have held for her from the beginning. Through her beautiful songs, The Heart of a Rose, Miss Warren has become well known to American audiences as this work is one of Alford Noy's exquisite poems. It is included in the repertoires of Mme. Matzenauer and Florence Easton, both of the Metropolitan Opera Company. In a recent interview with Miss Warren, she told me many things about her musical education and career which cannot fail to be of unusual interest to readers of the Pacific Coast Musical Review.

Elinor Warren is not only Los Angeles born, but her mother before she came to this city, so we can decidedly feel that she is our very own composer. From the beginning she owes much to the encouragement and loving education of her parents, Mr. and Mrs. James Warren, themselves musicians and art connoisseurs. "At the age of five," said Miss Warren laughingly, "I composed my first opus, Forget Me Not Waltz, which my mother took down and evolved it on the piano. This waltz I dedicated to Thilo Becker. Sometimes when tired, I find I can revive many happy childish memories by playing this work or some of my earliest compositions."

One of her childhood tragedies was her first recital, when, tremblingly, in the presence of her family and a number of friends, she played her own compositions. As her childish fingers ran nervously over the keyboard, suppressed laughter reached her ears—she finished in a heart-broken condition. She had played her works for them and they had laughed at them. Subsequently she discovered that they were chuckling at the gravity of her deportment, but for a long time the event seemed to her a tragedy.

"To no one," said Miss Warren to my great warmth of feeling, "do I owe more than to my first teacher, Miss Katherine Cocke, whose excellent training gave me the solid ground work for my subsequent musical education." Since those days Miss Warren has studied piano with Olga Steeh and composition with Gertrude Ross, and in New York, she studied with Frank La Forge, and Ernesto Berumen, and composition with Clarence Dickinson.

Frank La Forge says of Miss Warren as a pianist that when she came to him, she had been so remarkably well taught that she had nothing to unlearn. This is a remarkable tribute to resident teachers, which many a local student would do well to hear in mind.

As accompanist and pianist to Madame Matzenauer and Florence Easton, and Lawrence Tibbett, Miss Warren is very well known. These and many other famous artists too numerous to mention, included her songs in their programs. What is not so well known to the public is that Miss Warren is the possessor of a beautiful harp, an instrument of which she is particularly fond of and plays with marked ability.

Miss Warren said: "The words are fully as important as a part of a song as the music—I have browsed for hours in book-shops, hunting poems which appealed to me for musical settings, and I am particularly grateful to Mr. Parker of Parker's Book Store, who on many occasions has assisted me by directing my search in the right direction. Musicians in New York call Miss Warren the Peter Pan composer, and certainly there is much of her music an elfin quality which reminds one of Barrie's immortal child. Take Children of the Moon for instance. It breathes a fairy spirit which is peculiarly the special quality of this young composer, and by the way, although not so well known as The Heart of the Rose, is the composer's favorite."

Among her published works the following appear: We Two (soprano, wedding song), published by Huntzinger Company. The following are published by Harold Plummer: The Heart of a Rose, Golden Weekdays, Fairy Hills of Dream, Children of the Moon, Christmas Morn, From Glory Unto Glory and Christmas Morn. Enoch and Sons have published: The Touch of Spring. H. W. Gray Company are publishers of Others (sacred), Arise, My Heart and Sing (Easter), and Soldiers of Christ, Arise, also, Christ Went Up Into the Hills.

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"(Signed) GERTRUDE ROSS."



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## THE WAYFARER—A WONDROUS SPECTACLE

In September, from the 8th to the 15th, there will be given in Los Angeles' new Coliseum one of the greatest spectacles in the history of pageantry, The Wayfarer. Although The Wayfarer has had former presentations in Columbus, Ohio, in Madison Square Garden, New York, and in Seattle the plans of The Wayfarer Society of California call for a larger cast, a greater scenic investiture and a more elaborate concept and a greater outlay of money than any previous production. Southern California is an ideal place for The Wayfarer's production. The Coliseum is second to none in the world and within a radius of 10 miles of Los Angeles live over one and one-half million prosperous people, not including the thousands of visitors. Thirty-five Los Angeles citizens prominent in business, civic and professional affairs in the southland have underwritten

(Continued on Page 12, Column 1)



## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

One of the most serious problems that confronts every community is that of the teacher or music school. In the following pages it will be found that California is specially fortunate in harboring distinguished pedagogues from its earliest days to the present time. There are instructors of music residing in this State who can take their place besides the world's foremost teachers, and there are many people teaching music that should be prevented from doing so by strict laws. If conditions were such that the average teacher could be depended upon to give a student a thorough musical education, there would be no necessity for pupils to leave their homes, until they have completed their studies and wish to gain additional knowledge through observation and association with distinguished leaders of the art. But as it is, one can not always blame students who wish to leave their homes and secure a broader and wider horizon in their musical accomplishments. Repeated efforts have been made in California to improve the standard of the musical profession. Prominent among these efforts was the draft of a law which was intended to license music teachers and which demanded the appointment of a commission by the Governor to examine every one who intended to become a music teacher. The granting of such license and subsequent permission to teach depended upon whether or not such prospective teacher proved satisfactory in these examinations.

The Pacific Coast Musical Review opposed this law and single-handed fought it when it was first introduced about fourteen years ago. Later it was presented again six years ago, when the California Music Teachers' Association opposed it. Our objection was due to the fact that there is only one possible way in which to be sure that a musician obtains a knowledge of teaching, of training others, and that is he must be trained first himself. Music teachers, like public school teachers or University professors, should undergo training to become teachers. When they have arrived at a point in their training to qualify they should be permitted to gain practical experience as pedagogues for two or three years. And then, after having successfully passed their experimental period of teachers, they can be given a diploma with the safe knowledge that they are able to train young boys and girls without ruining their career by insufficient adaptability to their vocation.

But we do not believe in commissions appointed by a politician with salaries necessitating the taxing and licensing of the musical profession, and providing for fat salaries to politically appointed examiners who themselves need musical training. Answering a set of questions does not make anyone a competent music teacher. In addition to demanding training for prospective music teachers in normal schools, the law could provide for private teachers to train students for a teacher's career upon the basis established by Normal Schools, and these students of private teachers can be given an opportunity to gain practical experience as assistants to private teachers, or may obtain such practical experience in Normal Schools after they have passed an examination. Any student properly trained to become a teacher by a private instructor should be able to receive a diploma from the State authorities after submitting to the same tests demanded of graduates from these Normal Schools. This will be the only possible way in which to gain universal proficiency among music teachers, and not until such a law has been passed and enforced will it be possible to rid the musical profession of charlatanism.

There can not be any question but that both the teachers' and artists' sphere in California is considerably overcrowded. If the incompetents could be weeded out the proficient ones would be amply provided for and would make a comfortable living, for terms are considerably high in this State as will be seen later on. There is above all need of a National Conservatory of Music which would set a standard for teaching. There is at present before Congress a law whose purpose it is to establish four National Conservatories of Music in the United States. One of these Conservatories is to be on the Pacific Coast. Already political schemes are being invented to place the location of such Conservatory in certain districts on this Coast.

(To be continued)

### MUSICAL GROWTH OF L. A.

(Continued from Page 1, Col. 2)

The Los Angeles Chamber Music Society was founded last season of members of the Philharmonic Orchestra, and it comprises the Philharmonic Quartet—Sylvain Noack, first violin and concert master of the Philharmonic Orchestra, Henry Svedrosky, second violin and assistant concert master, Emil Ferir, viola, and Ilya Bronson, 'cellist'; and the Ensemble Moderne, Henri de Busscher, oboe, Emil Ferir, viola, and Blanche Rogers Lott, piano. In addition it has presented works for larger ensembles which demanded the services of some of the finest musicians from the orchestra.

The Zoellner Quartet, composed of Joseph Zoellner, viola, Amandus Zoellner, violin, Joseph Zoellner, Jr., 'cellist' and Antoinette Zoellner, violin, has for some years made its headquarters in Los Angeles. This organization is internationally known, and the city is particularly fortunate in having the Zoellner Conservatory of Music as a permanent institution.

The Philharmonic Trio, consisting of Jules Lepske, violinist, Alfred Kastner, harpist, and Earl Bright, violoncellist, will give a series of five concerts during the coming season.

In the Los Angeles Oratorio Society, directed by John Smallman, the city possessed a mixed chorus of the first rank, which has successfully presented for several years Handel's Messiah, besides such great works as Verdi's Requiem, Henry Hadley's Ode to Music and Saint Saen's Sampson and Delilah. They intend to do Bach's Massion Music and Cesar Franck's Beatitudes in the near future and it has been definitely decided that they will give Quo Vadis in the spring.

The Los Angeles Industrial Chorus, under the stimulating leadership of Antoinette Ruth Sabal, contains twenty choruses in stores and industrial concerns.

The Ellis Club has eighty members and is thirty-three years old. The Orpheus Club, under the leadership of Hugo Kirchoffer, has sixty members. The Hollywood Community Chorus, a finely blended choir of fifty voices, is also under the leadership of Hugo Kirchoffer, who has done more to rouse the community spirit here than any other individual. Will Rounds is the able conductor of the Pasadena Community Orchestral and The Pasadena Orchestral Club of Pasadena has for its musical director Mrs. C. C. Blauvelt who organized the club and has been its musical director during its existence. The universities and schools have splendid choruses and glee clubs, all of which give concerts.

The Musicians' Union has a membership of 2000, and there are probably in all 10,000 practicing musicians in the city. Teachers of all branches of music are here in great numbers, many of them pedagogues of international reputation.

Music Clubs with active music departments include the Wa Wan Club, MacDowell Club, Optimists Club, Gamut Club, Lyric Club, Matinee Musical Club and Opera Reading Club.

Three important agencies bring us the world's finest musicians. L. E. Behymer, for twenty-five years has provided the highest class musical talent and many seasons of opera. Chalappin, Mary Garden, Chicago Grand Opera Company and San Carlo Grand Opera are just a few of the attractions that were brought here last season by the Behymer management. His associate manager, Rena MacDonald, deserves great credit for her strenuous efforts on behalf of the cause of music.

The Fitzgerald Concert Direction, under the management of that energetic young man, Merle Armitage, who has been associated with many prominent artists and with the Chicago Grand Opera Company, presented a course of artists, including Tita Rufo and Rosa Ponselle during the past season and has a most interesting array of stars for the coming winter.

George Leslie Smith, manager of the Philharmonic Auditorium, is presenting the Auditorium artists series in conjunc-

tion with the Elwin Concert Bureau artists who for artistic merits stand very high, including Heifetz, Matzner, Worenath and Elizabeth Rothwell, wife of the noted orchestra conductor. Mrs. Rothwell possesses a beautiful dramatic soprano voice and sings with a remarkable degree of musical intelligence.

France Goldwater, Grace Carroll Elliott and Anne Newcombe Prindle have, for the most part the best resident artists, and have played notable roles in the fight for recognition by clubs and other organizations of the resident artist.

The tremendous interest in music locally leads such internationally known artists and teachers as Yeatman Griffith, Alfred Mirowsitch and Arthur Hubbard to give courses of master classes here during the summer months. Their presence among us is final proof of the number of earnest and talented students of music living in Southern California. These classes attract students from all parts of the United States.

Many important productions will be staged during the summer—a time of the year when music is practically at a standstill in most cities. Some of these are: The Wayfarer which will be given at the Los Angeles presentation in Centennial at the Coliseum. A call has gone forth for 4000 persons with singing ability and 3000 actors to take part in this pageant which will lead the spectators through a succession of episodes from Biblical times to the present era. The Philharmonic Play which is becoming as well known as the Oberammergau Passion Play is another event scheduled for July 15. It is staged in a beautiful natural outdoor theatre near the Bowl in Hollywood. The noted composer, Gertrude Ross, is arranging a musical setting for this world-famous drama which depicts the life of Christ.

Two operas are to be produced this summer by local talent, assisted by artists from the great opera companies Verdi's Aida and Cadman's Shanewis. Both of these productions will be on a large scale at the Bowl. At the Pacific Palisades, a Chautauque will be held for six weeks. The music will be under the direction of Lawrence Tibbett, local baritone, who has been secured by the Metropolitan Opera Company for the coming season. Tibbett is assisted by an assisting Mr. Tibbett are Florence Midgah, contralto, Lorna Gregg, accompanist, Ewart Williams, tenor, Charles Wakefield Cadman and John Smallman, Sol Cohen and Doris Struble and the Los Angeles Trio.

Los Angeles only lacks one important link in its musical chain—a permanent opera company, commensurate with its civic musical importance. The musicians of the city include many men and women capable of directing such an organization; to mention but a few: Alexander Bevan, who will produce Aida at the Hollywood Bowl, has had a varied operatic career which qualifies him for this important undertaking. He has studied with De Rezke, and appeared with the Carl Rosa Opera Company for five years, and sang in German opera in England under George Henschel, Anton Seidl and also founded the Bevan Opera Company. Maestro William Tyroler is another capable director who resides here, who for twelve consecutive seasons was engaged by the Metropolitan Opera Company as assistant conductor and assistant concert master. Cavalier Pulgenzio Guerrieri, conductor and coach, will assist Alexander Bevan with Aida. Of Guerrieri it has been said by men like Puccini and Mascagni, that he is one of the greatest living conductors in Italian opera today. Mr. Bevan announces that negotiations are under way to secure Edward Johnson of the Metropolitan to sing Rhadamès, and Elizabeth Rethberg, dramatic soprano who on the occasion of her debut in Aida at the Metropolitan Opera House created a sensation in the title role. Lawrence Tibbett, whose surpassingly fine voice is entirely a local product will fill the role of Amnoso. Manuel Sanchez de Lara is another operatic conductor who given adequate support could do more.

Los Angeles is the home of upwards of twenty composers of national fame. This is such an important branch of our musical life that a separate article in this issue of the Review is devoted to them.

(Continued on Page 15, Col. 1)



## THE WAYFARER

(Continued from Page 10, Column 2)

this project which will cost approximately \$125,000 to produce. A chorus of 4000 trained voices is being organized under the baton of William Tyroler, for twelve years assistant conductor at the Metropolitan Opera House, New York. The entire production will be supervised by Montgomery Lynch, director of many previous presentations, and he will have as his assistant Hugo Kirchhoff, well-known community leader. Seven carloads of scenery are required for the production and in addition to the 4000 singers there will be 3000 other participants on the world's largest stage which is being constructed specially for The Wayfarer at a cost of approximately \$20,000. Being absolutely a non-profit operation the officers of The Wayfarer Society are: Rufus B. von Kleinsmid, of the University of Southern California, President; Motley H. Flint, of the Pacific Southwest Trust & Savings Bank, Vice-President; James T. Fitzgerald, of the Fitzgerald Music Co., Vice-President and Chairman of the Board; Alton E. Allen, banker, Vice-President and Treasurer; Merle Arnitage, improver, secretary and business manager; Edgar L. Webster, of the New York Life Insurance Company, General Manager. Although The Wayfarer is to be produced for its own sake, because of its tremendous appeal and influence for good in the community the beneficiary of its financial success will be the University of Southern California. Briefly the story of The Wayfarer is as follows:

A prologue called the God of War discloses on the mammoth stage a battle raging on Flanders field. The Wayfarer, an onlooker, questions the existence of a Supreme being that would allow such slaughter, fears that civilization is tottering and is filled with dismay. Praying for enlightenment it comes to him in the form of a beautiful woman known as "Understanding." She leads The Wayfarer back through the milestones in the history of mankind beginning with the Babylonian Captivity, shows him the great scenes of the Birth of Christ, The Triumphal Entry, The Crucifixion, which form the five big scenes of The Wayfarer, including The Resurrection and closing with an epilogue, The Golden Age, in which every man, woman and child, of every race and every creed march together carrying the banners of every known state on the face of the globe and all marching to a great illuminated cross with hands playing. It is a big theme handled in a big way. In many ways it is the greatest undertaking to claim the attention of Southern California, it being the first organized effort to solidify and cement the great detached groups living in the southland, many of whom do not yet call Los Angeles "home." One of the most elaborate advertising campaigns ever outlined for a pageant is in process of execution which will cover like a blanket the whole territory from Bakersfield and Santa Barbara on the north to San Diego on the south and Tucson on the East. Civic, industrial and commercial organizations and clubs are joining in the movement to make September 8th to 15th "Wayfarer Week" in the true sense of the word.

## VIENNESE PIANIST CREATES SENSATION

Herna Menth, Viennese pianiste of unusual distinction and striking personality, will be the soloist at the Hollywood Bowl on Tuesday evening, August 7, when she will play the Liszt E minor piano concerto. Miss Menth, who is petite, vivacious, full of that native charm and independence which distinguishes the Viennese women the world over, comes to Los Angeles with a brilliant record to her credit. Pupil of Franz Zottman, Emil Sauer and the great Busoni, she has for several years given concerts both in this country and abroad. With Emil Oberholzer she will feel at home, as she was a soloist with the Minneapolis Symphony Orchestra under that great leader's baton.

Particularly is Miss Menth delighted with the Hollywood Bowl which she has lately seen for the first time, and in a recent interview she was unable to find words adequate to express her admiration for the music patrons of Los Angeles who have made possible the en-

terprise of "a symphony under the stars." By the way, at the bowl she discovered an old friend and fellow student in Henry Svedrofsky, assistant concertmaster, both being graduates of the Imperial Conservatory of Vienna.

I had the pleasure of hearing Herna Menth play, together with her own interpretation of the Liszt piano concerto reproducing piano at the Barnes Music Company's studio. With Danse Macabre she did a unique thing. While one concert grand played the first part from a roll of her own recording, Miss Menth, seated at a second grand, played a dashing, spirited accompaniment, thus literally playing a duet with herself. This is an idea which has great concert possibilities, and it is not impossible that it will become a feature of piano recitals in the future, for though there are two pianos, there is but one personality.

Following this demonstration, a recital followed with Herna Menth at one piano, "jumping in" to her reproductions on the Angles and not one of the musicians present could tell when the artist's hands touched the keys. Following her stay here, Miss Menth is going on a concert tour which will take her from Alaska to Mexico, from the Pacific seaboard to the Atlantic, and will return to Los Angeles in October.

## Our Musical Summerland

By FANNIE CHARLES DILLON

Having spent the last few summers in composing, coaching and playing in the East, it has not been until the present summer of 1923 that there have dawned upon me the many revelations in store for any musician spending the summer in our musical Southland during the past few years.

Summertime used to be with most of us a period of musical dormancy owing to the absolute cessation of activities in every branch of the art. Teaching and concert-going gave way to vacation trips to the seashores and mountains as a general thing where our thoughts formerly called us more readily than now to spend entire summer seasons.

But a great change has come over the summer planning of most of our Southern California musicians for we now think twice before deciding to spend the entire summer away from home, and are retaining a smaller part of the time at home. Needless perhaps to say this change has come because there have sprung up in our community summer musical activities so important and beneficial that we can really not rest content to miss them all.

Ever since the establishment of the Southern Branch of the University of California, Los Angeles has more and more become an educational center for the entire Southwest, attracting many students by its music department as well as other educational offerings, and since the establishment of our wonderful Philharmonic Orchestra under the mastery leadership of Walter Henry Rothwell, many students have been coming here for summer music courses under the auspices of our splendid orchestral players, some of whom are retaining positions as teachers as well as performers of their instruments. In addition to the artistry of these musicians so abundantly available in our teaching field during the last few years, we have among us an increasing number of noted musician-pedagogues who are also attracting professional students from far and wide during the summer times.

Yeatman Griffith and Alfred Mirovitch are two of this number of non-resident artists who are with us this summer delighting so many with their valued instructions.

Leopold Godowsky, now a resident of Los Angeles, was the first famed artist to come here for the purpose of giving summer master classes. And if we mention all our additional artists of fame who also are coaching our professionals and training the musical young people of our Southland both summer and winter, we will indeed find the list a surprisingly large one.

Among these artists none deserves more appreciative mention than Arthur Farwell who divides his time reserved for teaching between Los Angeles and Pasadena. Young people possessing compositional talent find in him an inspiring guide, indeed, as do also many more mature composers who coach with him.

Were it possible for Walter Henry Rothwell to find regular and ample time for teaching, we would have in him a guide into the mysteries of composition and orchestration such as the Southwest or the entire West has never yet known. These few gifted pupils who are fortunate enough to be accepted as students are more than happy to have so rare a privilege, one which is open to them more especially in the summertime when the Philharmonic concerts are over with.

Charles W. Cadman can also be found at times in his lovely canon home for expert coaching and criticism during the summer months. Homer Gram, Marjorie Ralston and Vernon Spencer are also remarkable composer-pianist pedagogues of their art who constantly uphold the standards of thorough, true musicianship here in our home city, for it is ever and always the actual composer who makes the best teacher of musical composition just as the experienced mathematician is the most capable teacher of his subject.

Were all theory text-books only written by composers and not mere theoreticians we would have more promising composers, it is safe to say, hence it is gratifying to note a larger number of composer-teachers in our midst each year.

It would be impossible to recount in this space all the excellent work also being done through our summer

teaching forces by local artists in piano, voice, violin and other instructors. The fact that our many fine artist-teachers of the Southland are kept busy with summer as well as winter students, alone indicates the large amount of ambition as well as talent being evidenced by our young people. It is safe to say that the amount of summer music study done by these, our future professional musicians is not surpassed in any other locality in this country. These many students of music not only have more and more remarkable advantages each year for summer music study, but the inspiration and benefit they now derive from our Hollywood Bowl Orchestral concert series is overestimated. Nor is this benefit less for each and every professional. Those of our Southern California artist-teachers who, like myself, have been raised in Los Angeles and vicinity can remember so easily the dearth of orchestral concerts to be heard here. Excepting for the great enterprise of our beloved pioneer conductor, Harley Hamilton, we cannot remember having the opportunity for real acquaintance with orchestral music at all.

Do our present-day young people of this locality realize then, I wonder, their wonderful opportunity through the Hollywood Bowl concerts to become acquainted with many great symphonies and other masterpieces? I think they do, judging from the number of young people seen attending these concerts, and from the fact that very many season tickets to these concerts were sold through our High Schools.

The wonderful generosity of W. A. Clark, Jr., in giving so many orchestral concerts each winter under Walter Henry Rothwell, for the High Schools has provided our young musical enthusiasts with so much musical guidance and education in the past few years that these students are now able to appreciate orchestral music and are eager for the opportunity to hear it.

There is probably no organization in the United States that so directly aims toward the musical betterment of young music students than the Philharmonic Orchestra of Los Angeles. Mr. Clark has had supervision in bringing about this accomplishment, while Walter Henry Rothwell, himself as true and broad an educator as he is a composer and conductor, does not rest content until he has given of his very best toward the education of our young musical enthusiasts in orchestral literature. That Southern California has through these great efforts become a summer as well as a winter music center is due to his efforts together with all those other efforts of our other best known and most unselfish music educators of the Southwest. All honor, then, to each and all, for their establishment of our musical summerland!

## MADAME VOUGHT PRESENTS CHILDREN

The juvenile program given at the Fitzgerald Memorial Church last Monday evening under the direction of Madame Stella Raymond-Vought would have been a credit to "grown-ups" had they performed as did the pupils of our leading teachers. Evelyn Bielesheimer opened the program with two piano solos which she played with assurance and ease. Her clean technique and fine sense of interpretation are a credit to herself and her teacher Catherine B. Swint.

Frances Wiener, the talented little pupil of Sigmund Anker, played with an understanding seemingly far beyond her years. Her repose and self-possession combined with an artistic finish of style is not often found in one so young, and her performance was indeed a creditable one. Master Harold Horn, delighted an enthusiastic audience with several solos sung in a clear soprano voice, with splendid enunciation.

Master George Murtion, young trombonist who has done much entertaining among the soldiers and sailors with whom he is a great favorite, pleased with two numbers with a good firm tone and good interpretation. Mildred Berg, talented piano pupil of Prof. Georg Kruger, proved that her technical equipment enabled her to play with authority and power, and her clarity and brilliancy delighted her audience.

Lina Gastoni gave a colorful performance of Carmel in costume, and for a little tot, she handled trills and runs in an admirable manner. She is a voice pupil of the well-known Italian teacher, Mme. Marracci and has much promise in her voice.

Martha Susannah Fisher, the child wonder harpist closed the program with an interesting group of harp solos. She is the talented pupil of the famous harpist and composer, Mme. Iuez Carusi, who in 24 lessons has given little Martha Fisher a wonderful start on the chosen instrument. She is the only child playing on the full-sized harp, which size, however, does not seem to bother Martha. She plays like a "grown-up" and is ordering her numbers with grace, ease and assurance.

The next program at the church is announced to August 27, which will include several well known artists and members of the San Francisco Symphony Orchestra.

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California Theatre—Because of the holding over of the photoplay attraction, The Call of the Wild, Dion Romandy, conductor of the California theatre concert orchestra, is using the same concert program this week as he used last. The opening selection is the overture from Verdi's great opera The Force of Destiny, and is receiving more than its share of applause from the patrons of the popular showhouse. The second selection is that dainty and delightful piece of romantic music, Von Blons Serenade d'Amour. In the scoring of The Call of the Wild, Mr. Romandy has shown himself a master of dramatic high lights. Here are some of the selections he is using in the scoring of the chena-drama: King of the Underworld, Sakuntala, Semiramide, Arlesienne Suite No. 2 and Esquima Lullaby. An added attraction next week at the California will be Claire Forbes Crane who will play one of Tchaikowsky's famous piano concertos.

Mme. Johanna Kristoffsky has returned from her vacation which she spent at the beautiful Stuparick Resort in Lake County. The distinguished Prima Donna had a delightful time and a good rest and is ready for a big season. Her many pupils are glad of her return and of the opportunity to continue their work with her.

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**TUESDAY:**

2:30—"Parsifal" Program; Miss Eleanor Miller, interpreter. Levine's Trio, Musical Selections.

8:00—Pacific Palisades Quartet: Melba French Barr, Soprano; Florence Middaugh, Contralto; Ewart Williams, Tenor; Lawrence Tibbett, Baritone.

**WEDNESDAY:**

2:30—Frieda Peycke.

8:00—Los Angeles Trio.

**THURSDAY:**

2:30—Mr. Frank Geiger, assisted by Dr. Frank Noel.

8:00—Pageant: The Triumph of Peace.

**FRIDAY:**

2:30—Concert: Miss Elinor Remick Warren, Pianist; Miss Esther Rhodes, Harpist; Miss Annis Howell, Soprano.

8:00—Charles Wakefield Cadman and John Smallman.

**SATURDAY, AUGUST 18:**

2:30—Sol Cohen, Violinist, assisted by Margaret Messer Morris.

8:00

**LOUIS GRAVEURE, Baritone**

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Notwithstanding that Europe has for many years sent us a succession of wonderful vocal and instrumental artists, it has never been possible heretofore to induce the famous Sistine Chapel Choir of the Vatican, Rome, to come to America. This organization derives its name from the Sistine Chapel at Rome, where its unrivaled singing and the wonderful frescoes of Michael Angelo draw a never-ending stream of great painters, musicians and art patrons from all corners of the world. This choir enjoys the exclusive privilege of appearing at all functions at which the Pope appears in person.

Due entirely to the enterprise of a San Franciscan, namely, Frank W. Healy, backed by the financial pledges and personal influence of prominent local patrons of musical art, the principal cities of the United States will hear these famous singers during a ten weeks' concert tour which will open in New York City October 14 and in San Francisco December 7.

During the last century many futile attempts have been made to bring the "Pope's Choir," as the Sistine Chapel Choir is known to America and many obstacles had to be surmounted in Healy's successful endeavor. To make the tour possible it was necessary to obtain the consent of the reigning Pontiff, Pius XI, and Monsignor Antonio Rella, the director of the organization, and in this task the impresario was heartily assisted by Archbishop Edward J. Hanna, and his equally ardent citizens who readily subscribed the funds sufficient to secure the choir against financial loss. Among the guarantors each pledged for \$2500 are: Archbishop Edward J. Hanna, William H. Crocker, H. M. Tobin, Milton H. Esberg, A. P. Giannini, E. J. Tobin, Eleanor Martin, Herbert Fleischacker, W. H. Leahy, Sherman, Clay & Company, Fairmont Hotel, Elmer J. Quinn, Vincent W. Hallinan, H. E. Flood, E. S. Barboro, Georges Tourney, James Moses, Martha M. Hanly, John Francis Neylan, J. K. Armsby, Celia Clark, Helen Irwin Crocker, Christine F. Donohoe, A. F. Welch, Dr. John Galloway, and also Bishop Cantwell and other music lovers of Los Angeles have pledged \$50,000.

The Sistine Chapel Choir of the Fifth Century of its existence and now comprises fifty-four members, sixteen of which are tenors, ten basses, four male sopranos, four male altos, and twenty boy sopranos, all of whom have enjoyed the tuition of the great Perosi and his equally illustrious associate, Monsignor Antonio Rella. Lack of feminine voices is made up for by the boys of the Sistine Choir, who are selected from all over Italy and educated and trained by Monsignor Rella in a special school situated within the shadow of the Vatican and endowed by Pius X. Admission to the Sistine Chapel Choir is an eagerly sought honor. Every applicant must be a perfectly schooled musician with a voice thoroughly capable of achieving distinction as a soloist and acceptable to the entire membership. The vocal methods of this famous body of singers have never been adequately explained, as their manner of decreasing and increasing tone and their fusion of voices conveys wonder even to minds versed in all the delicate subtleties of the art of song. No other institution of any time rivals the Sistine Chapel Choir either in regard to ancient and glorious tradition or in contributing to the evolution of choral art. So perfect is the music and so harmonious the voices that no instrumental accompaniment is required. Unusually impressive programs of the greatest interest to musicians and the artistic world in general will be given on this tour, and will include unedited masterpieces of Palestrina, Monteverdi and others heretofore confined exclusively to the Sistine Chapel. For more than sixteen hundred years of the existence of the Sistine Chapel Choir it was never heard singing outside its home environment until the occasion of its visit to Australia two years ago, where it achieved a splendid success, so much so that at the end of the engagement Archbishop Mannix of Australia issued a public letter wherein he referred to the Australian tour as a triumph.

Monsignor Rella, who has secured permission for the choir to appear in America in the purple and scarlet cassocks and white surplices worn in the Sistine Chapel, enjoys the title of Perpetual Vice-Director of the Sistine Chapel Choir and is a member of the Pontifical Academy of tremendous attainments and issues the final edict in all things pertaining to music at the Vatican. He is pre-eminent in the cultivation of the voice, in the study of Gregorian chant, and in the artistic execution and scientific restoration of the classical polyphonic compositions of Palestrina and other early composers. He has a distinguished membership in the international societies of sacred music. At the express desire of His Holiness Pius X Monsignor Rella trained and directed twelve hundred singers, who participated in the solemn function held in St. Peter's on the occasion of the centenary of St. Gregory and the incomparable success of His Holiness Pius X named him Monsignor and Vatican Beneficiary. The great Mass of St. Marcellus, written by Palestrina and sung in 1920 upon the canonization of Joan d'Arc in St. Peter's, was directed by Monsignor Rella. In addition to the twenty years which Msgr. Rella has been connected with the Sistine Chapel Choir he was also the Director of the North American College at Rome, and when he comes to America he will be greeted by many friends and former pupils, including Monsignor Bernard Mahoney, Secretary to Archbishop Hayes of New York, who was second tenor in the choir of the North American College at Rome; Father James Boylan, Professor of Music at St. Charles College in Philadelphia; John Powers of St. Anne's Rectory of Cleveland; Father P. Mahoney, Professor of Music in the Seminary of Chicago; Father

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Conkley of Pittsburgh, Father Doody of Chicago, Father W. Kaithy of Owensville, Father Anthony of Cincinnati, Ohio, and Father J. Kelley of Stamford, Conn. Archbishop Hanna of San Francisco is one of Monsignor Rella's close friends and admirers. Monsignor Rella has a host of friends among the membership of the Knights of Columbus, and it was he who conducted the singing during the Mass said by His Holiness Benedict XV for the visiting Knights of Columbus at the Vatican Gardens at Rome, Sunday August 29, 1920.

## SAN FRANCISCO MUSICAL CLUB'S NEW SEASON

The San Francisco Musical Club will open its season of programs in the ball room of the Palace Hotel on September 20th. The Board of Directors and various committees are already busy with plans and promise some interesting concerts for the coming year. The Program Committee, composed of Mrs. Charles Camm, chairman; Mrs. Cecil Hollis Stone, Mrs. Ashley Fall, Mrs. Charles Ayres, Mrs. Josephine Crew Aylwin and Mrs. Blanche Ashley, are working on a series of programs which will give examples of the best music of the present period of musical development. The first will be a program devoted to music of the sixteenth century. Mrs. Elsie Behlow Trautner will sing on that morning and a trio, composed of Miss Modesta Mortenson, violinist; Mrs. Dorothy Dukes Dium, cellist; and Mrs. Martha Dukes Parker, pianist, will play a composition of one of the early masters. On October 5th, which is Founder's Day, the anniversary of the birthday of the club will be celebrated fittingly with a gala concert performance.

The club, which was originally called "Abbey Chancy Amateurs," was founded in 1890 with Miss Martha Cross, now Mrs. Charles Plumb, as president; Miss Maud Smith, now Mrs. Charles Hoag of Oakland, was the next president. The club was later called "The Chaminade Club" until, in 1898, it was given the name of the San Francisco Musical Club. Mrs. Hoag still being in office as president. The following well-known members have since filled the office of President: Mrs. George N. Bates, Mrs. Fernando Ptingst, Mrs. Oscar K. Unshing, Mrs. George L. Alexander, Mrs. John D. Sibley, Mrs. William S. Deas, Mrs. Mary Louise Stadtmir, Mrs. Albert E. Phelan, Mrs. John W. Hoyt, Mrs. Wallace Wheaton Briggs, Miss Adaline Maude Wellendorf, Mrs. Edward Everett Bruner, Mrs. Lillian Birmingham. The purpose of the club was to cultivate a higher degree of musical intelligence among its members and to stimulate musical culture in general. "We feel," says Mrs. H. P. Stoll, the new president, "that we can say this object has been accomplished and is always the ideal toward which we strive."

An interesting program devoted entirely to compositions of Bach is being prepared for the third meeting in October. Excerpts from St. Matthew Passion will be given by soloists and a mixed double quartet, under the direction of Harry Perry. The Chromatic Fantasy and Fugue will be played by one of the pianists of the club. Among the unusual features which are being considered for presentation at one of the club meetings is a beautiful composition for recitation, unison chorus and piano which calls for costume. It is A Masque of Dead Florentines, the first by Maurice Maeterlinck, by Gustav R. Kroeger. It has never been given in San Francisco.

The following committees have been appointed: Reception Committee—Mrs. John W. Hoyt, chairman; Mrs. Ernest J. Mott, Mrs. John D. Sibley, Mrs. Martin Molony, Mrs. Robert Burns, Jr., Mrs. Alfred Barboro, Mrs. Claude King, Miss Marion Cumming, Mrs. John McGaw, Mrs. Victor Mathews, Mrs. Stanley Vail, Miss Melaine Lancel, Mrs. Blanche Ashley, Mrs. Maurice Gale, Mrs. Charles Hoag, Mrs. E. C. Heuter, Mrs. William Birmingham is chairman of the Junior San Francisco Musical Club. Press Committee—Mrs. Wm. Ritter, Miss Christine Hart, Mrs. J. P. Coghlan. Admission Committee—Mrs. W. S. Greenfield, Mrs. J. R. Gwinn, Mrs. George Stone, Mrs. Mary Louise Stadtmir, Mrs. P. J. Lawrence Rath, Mrs. Herman Trautner, Mrs. Jas. Kelly, Mrs. Uda Waldrop, Mrs. A. J. Juhl, Auditing Committee—Mrs. Jas. Pressley, Mrs. Laurie Cofer, Mrs. Daniel C. Deasy. Printing Committee—Mrs. F. J. Cooper, chairman; Mrs. Parker Steward, Mrs. Charles Camm. The Board of Directors consists of Mrs. Horatio F. Stoll, President; Mrs. Mary Louise Stadtmir, Vice-President; Mrs. Charles Camm, Second Vice-President; Mrs. Daniel C. Deasy, Recording Secretary; Mrs. Glenn H. Woods, Corresponding Secretary; Mrs. William B. Bosley, Business Secretary; Mrs. A. T. Fletcher, Treasurer; Mrs. Parker Steward, Librarian; Associate Directors—Mrs. Laurie Cofer, Mrs. F. J. Cooper, Miss Christine Hart. The club maintains an attractive studio in the Kohler & Chase building, where the board meetings are held.

JESSIE BURNS STOLL,

President of the San Francisco Musical Club.

Mme. Lizetta Kalova gave a reception in honor of Alfred Devot at her charmingly located studio in Highland Court, Berkeley, on Sunday, September 7th, which was attended by a large number of prominent musical people from the various cities situated on the San Francisco Bay. It was a most pleasant affair and one of the special features of the afternoon was the interpretation of a violin and piano sonata by Oscar Neobal, the distinguished Russian composer. The work



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was new to most of those attending and was heartily applauded because of the musicianship and artistry with which both Mme. Kalova and Mr. Devot invested their interpretation. It is a vigorous work, charged with the true Russian spirit, and invested with an element of virility and energy that makes it specially attractive to those admiring the modern school of composition. The artists were singularly alive to the possibilities of the work and brought from it every ounce of musical beauty and artistry. Later in the afternoon Mr. Devot played a Debussy number and delighted his hearers with his impeccable technical and fine emotional phrasing. It was a delightful occasion and those who responded to the kind invitations of Mme. Kalova had no reason to regret their decision.

## Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Lefroy W. Brant, director of The Institute of Music, San Jose. He has kindly offered to be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second street at San Salvador, San Jose.

## THE NEGLECTED VIOLA

It is a source of wonder that more students do not become familiar with the viola. This is the member of the violin family next larger than that instrument, being somewhat smaller than the violoncello. It is an instrument of depth of tone, fine resonance, and of most velvety effect than the violin. I presume the thighbone frightens away the violinist who considers the instrument is the fact that in the average orchestration it is assigned a part of very small interest. The violist will be asked to play the afterbats. He will rarely have a part of melodic interest. Added to that he is asked to read the C clef on the third line thereof upsetting all his ideas of the positions of the notes.

But after all these things are hardships of a very transitory character. It is easy to learn to read the C clef on the third line, or any other position so far as that is concerned. It is only a matter of a few weeks or month's practice. Many an organist can read the C clef, the C clef on the third line, the C clef on the fourth line, and the C clef simultaneously. The "cell" reads three clefs. As to the parts in the orchestra, if the student is able to play well, he will find that it scores he reads as he advances will be more and more replete with interest.

As a solo player the violist could make for himself a demand. One really good could build up for himself a clientele unique and profitable. Many violinists play the viola, but for the most part they regard that instrument to a secondary place, and consequently do not play it as well as it should be played. As the violist would find that his services would be at a premium for orchestral work for there is only one violist to many hundred violinists. It might be well worth while for the person interested in stringed instrument to give a thought to the viola.



## MUSICAL GROWTH OF L. A.

(Continued from Page 11, Col. 4)

The well-equipped musical schools and conservatories in Los Angeles is indicative of the growth and progress which music has aroused. The Olga Steeb Piano School, of which Olga Steeb is the director, has a faculty of twenty-nine teachers and already has twelve branch schools in the surrounding towns of Southern California. The Zoellner Conservatory, which already has been mentioned; the Southwestern College of Music, which has Idell Moye, the noted contralto as its director, the Davis College of Music, the Westlake College and the Los Angeles Conservatory of Music are a few others which are splendidly organized.

Los Angeles is unusually rich in its fine theatre orchestras. The policy of the leading motion picture theatres has been for some time to present a symphony orchestra playing the best in music as part of their program. Carl D. Elinor, director of the California Theatre, has an orchestra of fifty musicians; Herman Heller of Grauman's Metropolitan has an orchestra of seventy musicians; Jan Sofer of the Rialto directs a large orchestra; Jew's State Theatre has a large orchestra; the Egyptian Theatre in Hollywood maintains fifty musicians under the leadership of Ulderico Marcelli.

According to statistics compiled by the National Bureau for the Advancement of Music Los Angeles is one of the foremost purchasers of pianos and musical instruments. One of the greatest purchasers of pianos in the country some time ago stated that most of the pianos which were sold in Los Angeles than in any other city of its size in the United States.

Many large and well equipped music organizations such as the Fitzgerald Music House, George J. Birkel Co., Barker Brothers' Music Department, Southern California Music Company, Platt Music Company, Barnes Music Company and Jaxter and Northrup supply every conceivable musical need of the musician, teacher and public. The Music Trades Association has been signally public spirited in assisting local musical enterprises. Its members have time and again come forward to the support of the Bowl concerts and similar productions in their hour of need. It was largely due to the Music Trades Association that music week held in May was as successful and as reaching, as it is planned not only to make of Music Week a yearly local affair, but a national one in the future.

Fifty years ago little more than a hamlet, Los Angeles in the year 1923 occupies a unique position in the musical world. Its year-round symphony concerts are attracted musicians from all over the world, and the fact that the city is able to support this twelve months' season is sufficient proof that it is one of the foremost musical communities in the United States. Fortunate in the possession of its oft-sung climate this city has been chosen as a permanent home

by many of the world's great musicians, and many more plan to reside here when their traveling days are over.

Los Angeles undoubtedly looks forward to still greater future. Let us all get together in an untiring effort to uphold the high standard of musical taste and interpretation, and push it ever to higher and higher levels. The cause of music is the cause of civilization. We must encourage the resident musician, and above all the resident composer, to produce fine works which shall express the magnificent country in which this city is set and which may encourage us on our journey of development, which we all hope will make Los Angeles A MUSICAL MECCA IN AMERICA.

Henrik Gjerdrum, the prominent teacher, pianist and accompanist, has returned from his summer vacation spent in the Yosemite Valley and Southern California and has resumed teaching at his residence studio, 2321 Jackson street.

Andrew Bogart, the well known vocal pedagogue, left for Victoria, B. C., last Monday and will spend his vacation in that city and at Lake Louise. Mr. Bogart expects to be gone for about two weeks and will be back in his studio on August 15th.

Mme. M. Barbereux Parry, the noted American vocal pedagogue, founder of the Barbereux System of Educational Unfoldment, of which Mme. M. Glenn-Estille is the San Francisco representative, will arrive in this city next Monday to participate in the classes that are being formed here by Mme. Estille. Mme. Parry has become internationally known because of her splendid ideas and educational genius and no doubt her presence in San Francisco will prove of inestimable advantage to many aspirants for musical progress.

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# Pacific Coast Musical Review

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## MASTER CLASSES BY NEAR-MASTERS USELESS

Just Because Certain Distinguished Pedagogues Succeed in Imparting Valuable Knowledge to Advanced Students During a Brief Time in Summer Is No Reason That Any Teacher Can Come to the Pacific Coast and Charge Large Sums for a Few Worthless Lessons

BY ALFRED METZGER

A few weeks ago we commended at length, in connection with an interview with Yeatman Griffith, the distinguished vocal pedagogues upon the necessity of encouraging truly competent instructors, who come to the Pacific Coast during the summer and impart valuable knowledge which otherwise could not be obtained without the expense of a long and tedious trip. Today we wish to commend on another aspect of this pedagogical question, namely, upon those teachers with little reputation who think that the Pacific Coast does not already support able instructors, and who have an idea that the Pacific West is just waiting for them to fall at their feet and help them pay for their vacation. This article is inspired by occasional letters received by the editor from New York teachers who wish to come to California to give a few summer lessons:

The Pacific Coast Musical Review has been in close and friendly association with practically every one of the efficient and distinguished pedagogues who honor the State by residing in it and who by reason of their useful and effective educational methods start the California artists on the right path to success. Every now and then we find that a student who has made his start in California is being received with open arms at Eastern and European music centers. At the proper time this paper will publish a list of artists now famous who originally received their musical foundation in California. All of this goes to prove that this State harbors many teachers of distinction who are thoroughly competent to inculcate in the minds of aspiring young artists adequate principles of artistic performance and interpretation.

It is, therefore, but natural that those who are willing to accept the support of these teachers and their thousands of students and friends ought to be in honor bound to assist them and protect them in every possible way. But instead of doing this there are certain people residing in California who encourage outside teachers of no special merit whatever, except the reputation of being diddists, to come here during a month or summer and conduct what they are eased to call "master classes." Now neither the Pacific Coast Musical Review, nor the distinguished pedagogues to whom we refer here, are narrow enough noralous enough to protest against the importation of pedagogues of world or national renown, provided they come among us like Louis Graveure and Yeatman Griffith under conditions and circumstances that would enable students to really benefit by their visit. If for instance a pianist and accompanist of the experience and knowledge as well as international reputation of Frank La Forge, could think it expedient to spend say three months in San Francisco, this paper as well as every artist and teacher would welcome him with joy and gratification, for Mr. La Forge, thanks to his valuable practical experience, with world renowned artists and his own unquestionable ability and genius would be able to do an incomparable amount of good to those who would be willing and eager to take advantage of this golden opportunity.

But vocal or instrumental teachers who come here for a month, charge

students an exorbitant amount of money, tell everybody how badly they are taught and that students ought to go East or to Europe to study and in fact sow discord among students and create unjustified prejudices against our own teachers, are a detriment to the musical progress of this State and are obtaining money in a way that many of us do not think in accordance with the ethics of the profession. What can a vocal teacher

fession and public to rise and protest with every fiber in its make-up against this near-charlatanism that pretends to do good when it is only doing the worst kind of harm.

In order to be thoroughly understood by our readers, we wish to emphasize the fact that we have no particular pedagogues in mind when we make these statements. We speak in general terms, and our stricture includes EVERY TEACHER who comes here practically unknown, opens a master class, takes away several hundred dollars from each student and remains only long enough to just give an inkling of his method. If these teachers would confine themselves to full-fledged artists and teachers to whom they could impart certain valuable knowledge in such short a time the harm would not be so great, but by accepting young students, already in the care of competent teachers, destroy their con-

invaders and the result is that after spending several hundred dollars for a course they have not a cent left to continue their studies with the teachers who have really given them their start in the artistic life. They are then either compelled to owe for their lessons, or they have to discontinue their lessons entirely. Now, let us ask you is this a fair way to treat ambitious and talented young students eager to get results from the big investment in their musical education? We say it is not fair. And this paper wants to advise every student who does not possess more money than he or she knows what to do with to resist the temptation to enter into master classes at exorbitant expense, and continue his or her lessons with the teacher that has proved satisfactory and that has given them the benefit of his or her practical experience as well as talent, or wait until a pedagogue of established renown is willing to dispense valuable knowledge.

The time to go East or to Europe is after a pupil's musical education is concluded in his or her home city. Only then will such pupil possess sufficient intelligence and adaptability to really understand the principles inculcated by a famous master. It is then time enough to have the money or borrow it to FINISH an education auspiciously begun. But it is absolutely injurious and detrimental to an unprepared student to attend these so-called master classes for a few weeks and think that it has been of advantage. Of course, there are some who think if they can tell others that they are pupils of Mr. So-and-So it will help them to get engagements and pupils of their own. But this is folly. For it does not make any difference to anyone with whom a student has studied as long as the teacher is sufficiently COMPETENT to start the student on the right path, and to BRING OUT HIS INHERENT TALENT OR GENIUS. If you have actual ability you will always be successful. But actual ability and talent does not mean what YOU or YOUR FRIENDS may think of such ability. Let WHAT THE PUBLIC THINKS. And if the public and those who know do not agree with your idea of talent or genius, all the master classes in the world, all the famous pedagogues in creation will not succeed in getting you the success you aspire to.

The Pacific Coast Musical Review does not wish to be understood as being opposed to the visit of distinguished pedagogues like Graveure and Griffith who really stay long enough to be of benefit to advanced students who wish to obtain new and valuable ideas. It would be just as silly to oppose the visit of distinguished pedagogues as it is to oppose the visits of distinguished artists. Both are necessary for the improvement of musical taste and standards in a community. But we do object to the visits of teachers who have never had any practical experience in teaching, who may be great artists but to whom pedagogy is a strange problem, and also teachers of reputation who do not remain in a city long enough to leave any valuable information with their students, and in the meantime charge a maximum amount for a minimum of service. Unless a teacher has had years of practical experience, is willing to remain long enough to impart knowledge of sufficient value and accepts only students who are ready and qualified to take advantage of a certain course of advanced study he can not be of any use to the community, nor can he in any possible way equal the benefit that is derived from study of a reputable, able and experienced teacher residing in this State.



EDOUARD DEBI

The Distinguished Belgian Violin Virtuoso and Pedagogue Who Arrived in San Francisco Last Thursday to Resume His Permanent Artist Classes. (See Page 12, Column 1)

do in such a short time as a month or six weeks? It is absolutely ridiculous to suppose that he can get any artistic results at all. And yet this greed for money, this spending a vacation at the California teachers' expense is getting such a bold on certain indifferent Eastern pedagogues that all they think necessary is to come here and rake in the shekels. This writer is thoroughly disgusted with this high finance in musical education and he wants the musical pro-

fession in the able pedagogues with whom they have studied for a number of months or years and prove themselves unable to put anything in the place of that which they destroy is a crime against musical education and a shame to the profession.

Many of the students who are attracted by the glamor of New York whence such teachers may bail, go to their savings bank, or borrow enough money, to pay the extravagant fees demanded by such

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# Pacific Coast Musical Review

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TWENTY-SECOND YEAR

## MISSION OF MUSICAL JOURNALISM

The question is frequently asked by advertisers and subscribers: "Why should I contribute to the support of a music journal?" "What great purpose is there to be served in assisting a musical paper to earn an existence?" And these questions are very just, when asked by those who have no selfish motives, who can not secure advantage through means of publicity, who are not particularly eager to read encouraging and complimentary articles of approval about themselves, who know where to find treatises of an educational and informational character outside the communities wherein they reside. In short, these questions are asked by a portion of the most dignified, most important, strongest and staunchest element in the musical profession. It is this element which the Pacific Coast Musical Review wishes to include among its clientele, in addition to the already representative element which supports this paper. And since we want EVERY SERIOUS MUSICIAN AND MUSIC LOVER included among our friends and patrons we shall do our best in this editorial today to reply to these questions.

The Pacific Coast Musical Review was founded by this writer in 1902 upon the remains of a little periodical called La Bohemienne-Musical-Review. The writer changed its name to Pacific Coast Musical Review, because he intended at that time to create a medium which would be ready at all times to defend the musical profession against unjust aggression and to act as a leader in progressive movements. It never occurred to the writer to establish a musical journal for purely commercial purposes, or as a source of revenue that would eventually make him wealthy. Therefore we welcomed subsequently the establishment of contemporaries on the Pacific Coast. First, our good friend, Frank H. Colby, assisted by his father-in-law, Mr. Prybil, founded the Pacific Coast Musician, twelve years ago, and later David Scheetz Craig of Seattle established Music and Musicians. Mr. Colby announces now that he is about to change his monthly publication into a weekly beginning September 8, and we certainly wish him all possible luck and prosperity, and congratulate him upon his enterprise, his courage and his ambition. We have ried during the twenty-two years of the existence of this paper to be severely ethical toward our contemporaries East and West. We regret that it should have been necessary for the Pacific Coast Musician to "borrow" the first half of the name of the paper, when "Pacific West," or "Far West," or "Pacific States," would have served the purpose just as well. We further regret that the Pacific Coast Musician, in announcing its change to a weekly publication, should find it

necessary to also announce a "Weekly Review," thus utilizing almost the entire name of this paper, especially when the title "weekly review" is capitalized, which also was not necessary to do.

In a measure, the imitation of the name of the Pacific Coast Musical Review is a compliment. It proves beyond a question that this paper has a prestige, a standing and an influence which one of our contemporaries is willing to utilize to its advantage. We gladly give our permission, and if the business manager of the Pacific Coast Musician is able to secure advertisements through the use of our name, or part of our name, he is welcome to it, for none of us can ever secure too much patronage. The Pacific Coast Musical Review has been established for the purpose of assisting the musical profession of the Pacific Coast in any possible way it can. Some of the campaigns fought in behalf of the musical profession and the musical public include: Militant opposition to a bill introduced in the California Legislature burdening music teachers with licenses and examination commissions; persistent, consistent and determined encouragement for the support of dignified symphony orchestras in Northern and Southern California; several years of persistent defense of the resident artist and continuous aggressive fight for his recognition until our purpose has been attained: continuous suggestions and campaigns in behalf of summer music in Northern and Southern California; constant educational campaigns to influence the musical public, including specially students and teachers to attend concerts of visiting artists in larger numbers; hearty endorsements of any movement that aspires to organize permanent opera companies, partly containing California artists, in Northern and Southern California; a gradual but tenacious educational campaign to improve the standard of musical education in California; assisting anyone who will begin movements for the establishment of symphony halls and opera houses in Northern and Southern California; the uncompromising attitude toward retaining Alfred Hertz as symphony conductor in San Francisco as long as the musical public flocks to his concerts; encouragement of the musical activities of all interior California cities; consistent encouragement of distinguished artists who wish to make California their home and discouragement of those mediocre teachers who unreasonably wish to swell the already too big ranks of certain inefficient instructors; impartial encouragement of competent members of the profession and impartial discouragement of the incompetent members of the profession.

During the twenty-two years of the existence of this paper we have victoriously finished every campaign we began. We expect to begin and finish many another campaign for the good of the musical profession and public. In other words, we have a POLICY. We do not utter falsehoods regarding our circulation; we do not promise anything to advertisers which we can not faithfully perform; we do not enviously attack a contemporary, because it is endeavoring to make a living, and finally, we do not resent attacks from a contemporary, because if we can not stand upon our own feet, if our friends do not think our services worth while, if we have not within twenty-two years proved our usefulness, then we ought to be eliminated and someone ought to take our place.

In response to the question asked in the beginning of this editorial, we wish to say that a musical journal is not of use to the profession because of the number of its pages, because of the number of its advertisements, because of the quantity of reading material (and in mentioning these facts we want it distinctly understood that we do not have in mind any music journal in particular, but every music journal published throughout the world) but a music journal is only of use to the profession in the ratio of its service. We could publish twice the number of pages, twice the number of advertisements and twice the amount of reading matter, but would not be of any more service to the profession as we are now. It is the QUALITY of the reading material and not the QUANTITY that counts. If we had twice as many advertisements, there would be twice as much money owing us, and we would

owe twice as much money, with the result that our lease of life would be shortened 50 per cent. And yet we could not do any more for the profession than we do now. Our circulation is constantly growing and more in proportion among the dignified, serious and distinguished musical element than among the incompetent element. And this gradual monthly growth in circulation, both in Northern and Southern California, is splendid evidence for the SERVICE this paper is rendering to the best element of the profession.

In line with the editor's campaign for the material recognition of the resident artists, he is going to make arrangements for personal appearances before the music clubs of California, for which he will prepare an address making suggestions for the encouragement of resident artists without conflicting with the visits of artists of national and international reputation coming here through the medium of the regular concert managers. And we believe that our addresses will have a wonderful effect upon the attitude of music clubs towards resident artists, because the problem is not yet quite understood either by the clubs, nor the managers nor the musical public. This personally addressing the music clubs will be the first attempt made by the editor to make any public appearances, and he will not appear in any other capacity either now or hereafter except in the defense of the resident artists. This is part of the service we feel due to the profession from its music journal. Therefore, it is not a question whether you receive ten dollars worth of free notices for each dollar you spend in advertising, whether you secure ten pupils for each month's advertising appropriation, whether you obtain ten concert engagements for a five-dollar announcement, but the sole question why you should support a music journal is because that journal is able to serve you in a manner to indirectly increase the earning capacity of yourself and colleagues to a degree impossible to figure in dollars and cents.

Miss Daisy Goward introduced a number of her pupils in a concert at Eagle's Hall, Daly City, on Tuesday evening, June 19th, the following program was presented: Duet (Diabelli), Miss Goward and Dorothy Squier; Piano Solo, Morning Prayer (Streabhorn), Flora Kantor; Piano Solo, Moon Winks (Stevens), Emily Bauer; Song, Ding, Dong, Bell (Spaulding), Alfred Winter; Duet (Satoria), Miss Goward and Benny Haubrich; Piano Solo, Lullaby (Martin), Marjorie Keyworth; Recitation (Selected), Irene Dubic; Piano Solo, Wayside Rose (Fisher), Cynthia Morgan; Duet (Krog-worth; Recitation (Selected), Irene Dubic; Piano Solo Little Hero March (Orr), Glevia Meadows; Recitation (Selected), Eileen Keyworth; Piano Solo, Sweet Kiss Polka (Kinkel), Susan McKeown; Piano Solo, Ob-eron (Weber), Ethel Dubic; Duet (Lytte), Miss Goward and Edith Lewis; Song, Will You Remember (S. Romberg), Dorothy Squier; Piano Solo, Fra Diavolo (Auber), Manoda March; Duet (Gurlitt), Miss Goward and Jean Winter; Piano Solo, Starlight Waltz (Brainard), Georgina Bennett; Recitation, The Countess is Mary, Cynthia Morgan; Piano Solo, The Tulip (Lichner), Mildred Miller; Piano Solo, Humoresque (Dvorak), Helen Grant; Violin Solo, Prelude Du Deluge (Saint-Saens), Mr. Jack Goward; Duet (Krogman), Mrs. Goward and Martha Johnson; Scotch Dances, Georgina and Collin Bennett, accompanied by Mrs. A. Goward; Piano Solo, Song Without Words (Streab-horn), Mildred Ross; Piano Solo, Rose and The Butterfly (Wagner), Miss Goward; Piano Solo, Lolly of the Valley (Sidney Smith), Ethel Dubic; Songs (Selected), Mrs. A. Goward; Piano Solo, Garden Dance (Vargas), Eileen Keyworth; Piano Solo, Valse Louicelle (Frlm), Dorothy Squier.

The Institute of Music of San Jose has announced, through the person of LeRoy V. Brant, the director, the faculty and courses for the coming fall semester opening September 10. The announcement follows:

"The piano, organ and theory departments will be headed by LeRoy V. Brant. He will have two assistants, Josephine Louise Sinclair and Alice May Hitchcock. The vocal department will be headed by Henry Bickford Pascoe. He will be assisted by Mrs. LeRoy V. Brant. The violin and viola departments will be in charge of Josef Halameck, the violoncello department in charge of Jan Kalas, and the band instruments department under Edward Towner.

"A course will be given for those desiring to enter the musical profession which will be somewhat broader in scope than that for performers only. This course will include teaching methods and manner of presentation. A course in orchestra will be given, and one for band-masters. A special course will be had for church soloists, and one for those desiring operatic repertory.

"The courses lead to a diploma in applied music, or the degree of Bachelor of Music."

A series of faculty recitals is also announced and a policy of giving students recitals throughout the year outlined.



## MABEL RIEGELMAN A HIT IN KATINKA

East Bay Opera Association Presents Effective Production of Breezy Musical Comedy—Jefferson De Angelis Makes Brilliant Debut.

## BY ALFRED METZGER

The Eastbay Opera Association began the second week of its summer season at the Oakland Auditorium Opera House last Monday evening with a very breezy and well mounted performance of Friuli's delightful musical comedy Katinka. Inasmuch as the production revolves around the character of the title role Mabel Riegelman undertook a most responsible task when she consented to impersonate this part. Her well modulated, round and true voice adapted itself easily to the various catchy melodies that abound in this colorful and picturesque musical play, and her exceptional histrionic art enabled her to bring out the piquant and breezy character of the buoyant Russian girl.

We cannot emphasize too greatly the fact that Miss Riegelman, who has been essentially associated with grand opera and concert work, adapts herself so easily to the contrasting requirements of light opera. Where the former is heavy, deliberate and serious, the latter is lightheaded, accelerating and bright, and yet Miss Riegelman attains as much success in the latter as in the former which reveals a versatility that is as rare as it is creditable. Miss Riegelman is so imbued with the spirit of the role she portrays that she lives the part and therefore gives a very inspiring effect upon those associated with her in the presentation of the opera.

Jefferson De Angelis made his debut with this organization, although he is not a stranger among us, in this production of Katinka. In the role of Thaddeus Hopper he has a chance to exhibit his well known sense of humor, his clever character delineation and his vast experience before the public. He is one of the few genuine comic opera comedians who remain on the American theatrical stage. Marian Fonville, who essayed the role of Boris, is a newcomer and a baritone of splendid timbre and color. He sings intelligently and with fine emotional judgment. Jackson Murray sings and acts with effective artistry, but someone should tell him how to dress. His hat and suit



**CHARLES HART**  
The Brilliant Pianist and Accompanist Who Adds Prestige to San Francisco's Musical Colony by Leading Here

does not look neat nor even clean, although they may be new, and does not seem to fit him. This is a detail that is absolutely necessary for effective theatrical performance, namely that clothes should look neat and snug.

Jane Gray in the role of Olga took advantage of her opportunity to sing with that warmth of vocal color and that skill in adequate phrasing which already has made her a favorite among the cast. Perqueta Courtney interpreted the brisk role of Mrs. Hopper in a manner that suited her quicksilver temperament. All the other roles were given in the care of capable people who go into the spirit of their task with exceptional enthusiasm. Costumes and scenery were as usual elegant and stintless with color, while the orchestra, under the direction of Dr. Maxime de Grosz, acquitted itself honorably.

Beginning next Monday the Eastbay Opera Association will present Rudolf Friuli's ever melodious and cheerful comic opera, The Firefly, in which Miss Riegelman appeared before with spontaneous success.

Zanette W. Potter, the enterprising Oakland impresario, announced last week that owing to the death of President Harding, the concert announced to take place at Hotel Oakland last Friday, August 3rd, and in which Emma Mesow Fitch, Margaret Hughes, and Quinto Maggiani were to have taken part, was postponed until further notice.

Osborn Putnam Stearns, the well known conductor, whose excellent articles on the relation of music to the moving picture theatre, are read with much interest by Musical Review readers, will conduct the California Theatre orchestra, as guest conductor tomorrow (Sunday) morning and he has selected a program specially suited to this occasion. No doubt his appearance will be awaited with much interest by our music lovers.

Miss Elery Livingston Allen, nineteen-year-old daughter of Dr. and Mrs. Lewis W. Allen of New York, and granddaughter of Mrs. Kate W. Allen, 2170 Green street, San Francisco, has been studying with Mme. Calve in France during June, July and August. In a lengthy article published in the New York Herald of May 13th, we find in part: "Miss Elery Livingston Allen enjoys the enviable position of being one of the youngest and most versatile of the fortunate students of singing who have come under the tutelage of Emma Calve. She will sail May 15th on the Pittsburgh for Paris, there to join the prima donna and to accompany her to Cabrera, the Calve Villa at Augusae in Southern France. She will study under her direction from June to the end of August; and hopes to remain the winter in Paris. Though virtually without any experience, Miss Allen is talented and accomplished well beyond the average student of the arts at her age. Until three years ago her parents lived in San Francisco where she was born and received her private school education." Miss Allen was selected by Mme. Calve from among the thousands of American girls recommended for the honor as the possessor of a voice that had behind it a possible spark of genius. She has been training under noted instructors in New York. A few months ago Miss Allen returned to San Francisco to visit her uncle and aunt Mr. and Mrs. H. S. Allen, 955 Clay street.

Mr. and Mrs. George Piner, are spending their vacation on their ranch and orchard in Lake County, where they occasionally give a concert, assisted by some of their pupils, partly from San Francisco and partly from towns in Lake County. So far, two programs were given which delighted large audiences. They were as follows: Part I—Wedding March (Mendelssohn), Eight Hands, Gladys Ogilvie, Alice Mittendorf, Rose Jurras, Emilie Jurras; Vocal Solos (E. John Vale), (a) Kammer-Ostrow (Rubinstein), (b) Prelude (Rachmaninoff), Gladys Ogilvie; Rhapsodie Espana (Chabrier), Two Pianos, Rose and Emilie Jurras; Vocal Solos (Arthur Taft); Flute Solo (G. W. Nelson); Hungarian Rhapsody No. 12 (Liszt).

Part II—Peer Gynt Suite I (a) Morning Mood, (b) Ase's Death, (c) Anitra's Dance (Grieg), two pianos, Rose and Emilie Jurras, Gladys Ogilvie; Vocal Solos, G. W. Piner; Military Polonaise (Chopin), Two Pianos, Alice Mittendorf, Gladys Ogilvie; Two Larks (Lescitzky), Alice Mittendorf; Vocal Duet, G. W. Piner and E. John Vale; Hungarian Rhapsody No. 12 (Liszt), Rose Jurras; By the Waters of Minnetonka (Léonore), Mr. and Mrs. G. W. Piner, Accompanied by Emilie Jurras, violin, G. W. Nelson, flute, Gladys Ogilvie and Rose Jurras, two pianos.

Part I—Wedding March (Mendelssohn), eight hands, Rose Jurras, Emilie Jurras, Alice Mittendorf, J. Winfred Curry; Tenor Solos (Verdi), (a) Celeste Arie, (b) Annie Laurie, George Piner; Rhapsodie Espana (Chabrier), Two Pianos, Rose Jurras, Emilie Jurras; Duets (a) A Night in Venice (G. Lucantoni), (b) Something (Rudolph Erimi), Mr. and Mrs. Piner; Flute Solos (a) The Artist's Dream (J. S. Cox), (b) Air Melodieux (Bohn), G. W. Nelson, Accompanied by Corabelle Knight-Piner; Hungarian Rhapsody No. 2 (Liszt), Emilie Jurras.

Part II—Peer Gynt Suite I (a) Morning Mood, (b) Ase's Death, (c) Anitra's Dance (Grieg), Two Pianos, Rose Jurras, Emilie Jurras, J. Winfred Curry; Soprano Solos (a) Four Leaf Clover (Brownell), (b) Indian Song (Cushman), Corabelle Knight-Piner; Military Polonaise (Chopin), two pianos, Alice Mittendorf, Emilie Jurras; Tenor Solos (a) Girl of My Heart, (b) Woman Divine (c) Farewell (Corabelle Knight-Piner), George Piner; Hungarian Rhapsody No. 12 (Liszt), Rose Jurras; By the Waters of Minnetonka (Thurlo Léonore), Mr. and Mrs. Piner, Accompanied by Emilie Jurras, Violin, G. W. Nelson, Flute, Rose Jurras, Piano.

Chappell-Harms, Inc., one of the leading publishing houses in America, has just issued a catalogue entitled Chappell's Famous Ballad Successes which is deserving of special mention. The songs included in the same have been chosen with great care so that the little booklet is a most valuable guide for those artists and teachers who do not like to waste their time looking through a lot of trash. The songs included in this catalogue have attained international reputation and are so skillfully arranged that an appropriate song for any occasion may be chosen. Chappell-Harms, Inc., is one of the music publishers for over one hundred years, and known among lovers of the higher type of music as the House of Ballads, have contributed a great deal to the song world, and in recent years have added to their publications such world-wide favorites as Guy D'Hardelot's Rose, Del Rio's O Dry Thine Tears, and the Tealnk God for a Garden, Dorothy Forster's Rose in the Bud, Herman Lohr's Where My Caravan Has Rested and Little Grey Home in the West, Hayden Wood's Roses of Picardy, etc. They have to this day maintained their high standard of previous achievement—a record worthy of being placed in the records of art. Teachers will find this "little book" a most useful guide in the selection of songs for their pupils, as they cover a wide range of experience, and will readily appeal to the enthusiasm of students. By addressing Chappell-Harms Inc., 185 Madison avenue, New York, you will receive this valuable booklet free of charge.

## CHARLES HART

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## SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

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Department Manager, See Davis Maynard, 327 East San Carlos St. Phone San Jose 4713-J.

EDITORIAL NOTE—Mrs. Elita Huggins, the Pacific Coast Musical Review's San Jose representative is spending her vacation in the East, and during her absence she will discontinue her weekly letters. However, we shall be pleased to give space to any of our San Jose friends who wish to send us news of their summer activities. Programs of students' recitals and artist concert will be cheerfully published. In the meantime we shall print Leroy V. Brant's interesting articles in the San Jose department until the return of Mrs. Huggins.

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Bertrand Brown, an American composer of rare individuality of style and appeal in emotional expression has just published, through the Boston Music Co., a song entitled Little White Moon, which forms one of his Musique Picturesque Series. Mr. Brown explains that it is his intention to blend music, verse and design and this Little White Moon certainly is a work of art in respect to these three requirements. Its music is so effectively romantic or poetic and imbued with a melodic line that is bound to please. The words are well chosen, contain human interest and are emphasized by the music to strengthen their heart appeal. The illustrations are singularly artistic and create a splendid background for this dainty ballad. It is surely with reason to foretell a big sale for this composition.



# ANIL DEER

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### MUNICIPAL ORGAN RECITAL

For his recital at the Exposition Auditorium this Sunday afternoon at 3 o'clock, Municipal Organist Uda Waldrop will present an "all request" program, made up of numbers suggested by San Francisco music lovers. The selections run the gamut of what is good in organ literature, ranging from Beethoven's Moonlight Sonata to the Meditation from Massenet's Thais. The vocalist of the afternoon will be Miss Harriet Dennett, the brilliant young soprano who was to have sung at the Auditorium the night that President Harding was announced to speak. She has a wonderful control, clear and sweet tones and a winning personality, and will be accompanied by Elizabeth Alexander.

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, under whose direction these recitals are given, announces that they will continue to be free, with no reserved seats and that everybody is welcome. The complete program and its contents are as follows: Improvisation: (a) Monks' Musicale (Schubert), (b) Ave Maria (Schubert); Meditation, from the opera, Thais (Massenet); To the Rising Sun, from Norwegian Mountain Idylls (Torjussen); Soprano Solo, Mia Picciarella (Gomez), Harriet Bennett; (a) Minuet (Beethoven) (b) Andante, from the Moonlight Sonata (Beethoven); (a) By the Waters of Minnetonka, Indian Love Song (Learrance); (b) The Old Refrain, Viennese Popular Song (Fritz Kreisler); (a) Benedictus from the Mass Solonelle (Gounod); (b) Sanctus from the Mass Solonelle (Gounod); soprano solos—(a) The Kerry Dance (Molloy), (b) At the Fount of Minimi (Cadman), Harriet Bennett; Largo, from the opera Xerxes (Handel).

### ASHLEY PETTIS TO PLAY AMERICAN PROGRAMS

The Chicago Musical Leader has this to say of Ashley Pettis' forthcoming transcontinental concert tour:

"Ashley Pettis, a young American pianist who has managed his career very cleverly, has made an unusual announcement after having established his claim upon the music-loving public by conventional programs. Mr. Pettis has given several New York recitals at Aeolian Hall and elsewhere with decided success. At these groups of works by American composers brought such lines as Ashley Pettis, the Torchbearer of American Composers and Ashley Pettis Creating an American Tradition. Mr. Pettis believes that there is a place for an all-American program, but he does not believe that such a program has ever been given with the same spirit in which he approaches it. He believes that Americans have written good music, dignified music and music which can stand beside that of other countries. He is not seeking to present an American Bach, Beethoven or Mozart, France, Italy, England, Russia have their own luminaries, but they have no Bach and no Beethoven, yet they do not feel that it is useless to try to find a place in the sun. Mr. Pettis says he will make no claims for the composers he has selected but he will let their works stand or fall and he does not seem afraid of the latter. His program opens with Choral Tradition and Fugue by Albert Elkus, a young California pianist and composer who, in the course of his orchestral and chamber works played with great success; the second group consists of Poeme by Deems Taylor, Dusk (On a Texas Prairie) and The Jester by Viola Beckvan Katwijk, and A Gringo Tango by Eastwood Lane. The third group contains a prelude and burlesque by Frederick Jacobi, Triptich (Idiosyncrasies) by Rosalie Houseman and Marion Bauer, The Tide, Indian Pipes and Prelude, closing with Edward MacDowell's noble Sonata Eroica.

Madam Barbereux-Parry of Chicago is giving a course of intensive study of her system in her studios in the Kohler & Chase Building, San Francisco, during August. Students are registered from Vancouver, Pasadena and many other western points. Madam Parry conducted a vacation school during the month of June in Boston, a school in Chicago during the month of July, and September 15 will open the central studios of this system in Chicago for the regular season. Her splendid new residence studio will be completed this month and will be the finest building of its kind in Chicago or suburbs, situated on the corner of Sherman and Milburn streets, Evanston, Illinois.

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### SYMPHONY TICKET SALE BREAKS RECORD

The management of the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, reports that the sale of season tickets for the coming season, which is being held at Sherman, Clay & Company's premises to surpass last year's record season sale at least a month before the first concert. However, according to returns from the box office, a number of last year's ticket holders have not renewed their reservations and the Association therefore wishes to impress upon prospective purchasers that no cash remittance is required to order seats.

All of the seats which were sold as season tickets last year are automatically reserved in the name of the person who held them and will be reserved for a reasonable length of time. However, it is desired that persons notify the box office at once as to their intention so that the allotment of seats and delivery of tickets may be made at as early a date as possible. New subscribers should also send in their requests for reservations immediately as all such orders are filled in the order of receipt.

Mme. Rose Florence in a letter just received from Geneva, Switzerland, from Leopold Kettner, Professor Superior of the Geneva Conservatory of Music, is thus complimented for her excellent work: "You should be a remarkable teacher. Your distinguished gift as a singer, your beautiful vocality, your technical science and natural interpretation developed by profound study are a great guarantee for the success of your pupils and for the solidity of their vocal emission."

Warren D. Allen, Stanford University organist, will present the following programs at Stanford Memorial Chapel during the week beginning Sunday afternoon, August 12th: Choral-Prelude, Nun frout euch, Heben Christen g'mein (Bach); Crusenian Song (Rachmaninoff); Chant sans paroles, Nur wer die Schenker kermt (Tschaiakowsky); Nocturne from Midsummer Night's Dream (Mendelssohn); Finale from the Suite in D op. 25 (Edward Shippin Barnes).

Tuesday, August 14, 4:15 P. M.—Overture to The Occasional Oratorio (Handel); Andante cantabile (Tschaiakowsky); Song of the Basket Weaver (Alexander Russell); The Bells of St. Anne de Beaupre (Alexander Russell).

Thursday, August 16, 4:15 P. M.—Trio-Sonata in D minor (Bach); L' organo primitivo (Pietro A. Yon); Sonvenir poetique (Zdenke Fibich); Finale from the First Symphony (Louis Vierne).

Rose Lewellyn, coloratura soprano, will be soloist at the Whitcomb Hotel Sunday evening concert tomorrow. This able artist, together with the Whitcomb Hotel Orchestra, under the efficient leadership of Stanislas

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Ben, will render the following program: March, Zacatecas (G. Codina); Waltz, Wiener Burger (Ziehrer); Selection, Madame Sherry (K. Hoshvay); Vocal Solo, Shadow Dance From Dinorah (Meyerbeer); Rose Lewellyn; Mendelssohn's Fantasia (E. Urbach); Vocal Solo (a) Summer (Chaminade), (b) Firefly (Friml), (c) The Last Rose of Summer, Rose Lewellyn; Four Indian Love Lyrics: The Temple Bells, Less Than The Dust, Kashmir Song, Till I Wake (Amy Woodford-Finden); Reverse (E. Schutt); Violin Solo, Faust Fantasia (P. Sarasate), Eugenia Bern; Overture, Tannhauser (by request) (R. Wagner).

Mrs. A. B. Maescher, chairman of the Hollywood Opera Co., announces that a cable has been received from Gatti-Casazza, in Europe, giving Elizabeth Rethberg and Edward Johnson, Metropolitan Opera House stars, a release to sing in the opera Aida, September 20th and 22d, at the Hollywood Bowl. The complete cast engaged for this outdoor production will be as follows: Aida, Elizabeth Rethberg; Amneris, Viola Elkins; Radames, Edward Johnson; Amosaro, Lawrence Tibbitt; Ramfis, Leslie Brigham; The King, Dorsey Cain; High Priestess, Virgie Lee Mattoon; Conductor, Fulgence Guerrier; Ballet, arranged by Ernest Belcher; Orchestra, eighty members of the Philharmonic Orchestra and chorus 200 and total cast 500.

Ferdinand Stark and his Hungarian Quartet are appearing at the California Theatre this week with brilliant success. It is indeed gratifying to note that the moving picture theatres are becoming alive to the usefulness of good music interpreted by the best artists and we congratulate Jack Partington for his foresight in bringing such a high class musical attraction to the attention of the patrons of the California Theatre.

Charles Hart, the distinguished pianist-accompanist, has opened a studio in the Kohler & Chase Building (902). Mr. Hart is one of the foremost accompanists in this country having earned for himself much praise as accompanist to Jacques Thibaud, the eminent French violin virtuoso. Mr. Hart also played for Hans Kindler, and other artists of note. He was in San Francisco with Thibaud and Cortot last year, in an ensemble as player of much experience and his presence among us ought to inspire the Chamber Music Society of San Francisco to introduce him in one of their splendid concerts. Naturally Mr. Hart, during his sojourn in this city will appear in solo as well as ensemble events. He is one of those additions to our musical colony who add prestige and dignity to the musical portion of the community.

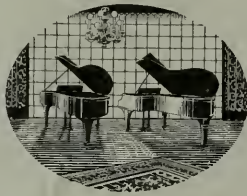
Mrs. Prosper Reiter, soprano, will give the half hour of Music at the Greek Theatre of the University of California tomorrow (Sunday) afternoon, August 12th. The program has been selected with good judgment and the composers represented on the same will include: Puccini, Delibes, Massenet, Tipton, Batten, and Woodford.

Giulio Minetti, the prominent violinist and pedagogue, has returned from his vacation to Southern California where he, together with Mrs. Minetti, motored, taking in important California cities including Los Angeles, Santa Barbara and others. He began his studio work last Monday morning and rehearsals of the Minetti Orchestra on Monday evening. He is looking forward to an unusually busy season and no doubt will contemplate some of his excellent chamber music concerts.

# The Travels of No. 10778 and No. 10623

## An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through a rough experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented byways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stogy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,  
London and Buenos Aires.



## Leopold Godowsky

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## THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from July 14)

This statement does not mean that the writer is a fanatic on the "America for Americans" question. On the other hand he admits with every other intelligent person that the great musical names of the world have almost invariably come from Europe, and he is sorrowfully aware of the shortcomings Americans possess as a musical people. If the theatre managers would engage Europeans and other conductors of concert organizations of the able, educated, cultured class, nothing could be said against the procedure, for it would be laudable and undoubtedly improve conditions greatly. But the fact remains glaringly, that almost without exception the manager engages a conductor who is a European musical outcast—a musical scum, without culture, education, musical ability—usually without a single redeeming feature excepting that he is frequently a good business man, able to sell himself through his business personality, line of talk and misrepresentation.

This foreign musical charlatan usually wears his hair quite long, has numerous other decided affectations, a generous amount of real estate beneath his nails, several diamonds prominently displayed, an exceedingly imperfect knowledge of the English language, wears a cane and a velvet hat, and is an efficient press-agent where he and himself are concerned. He always tells one proudly of the Opera or symphony orchestra he was conductor of in Prague, Vienna, Warsaw, Petrograd or Leipzig, knowing well that a cable investigating him would prove costly, or a letter would require too much time. Judging from the musical results achieved by this type of man in our picture orchestras, their European experience consisted in playing the zither in a three piece, fourth rate Beer Garden orchestra.

The writer had the pleasure of meeting one of these "four-flushing" conductors some time ago, to use a colloquialism, and had him under observation in an "exclusive interview" for over an hour. During this period one subject, and only one, was discussed, and that was this gentleman's past, present, and future. We will call him Mr. X. Every detail of Mr. X's life was touched upon from the time of his auspicious birth in Czechoslovakia down to date. Mr. X stated that he had personally memorized every score of his tremendous library of thirty or forty thousand compositions. He dwelt lovingly upon his consummate knowledge of the scores of the Liszt Preludes, the Strauss Poems and others, and modestly admitted himself to be a living Greek library of poems and Wagner. By his own admission he had scores and parts in his library that had never even been heard of in effete America, to say nothing of having been played. Beethoven was child's play to him, and he had achieved his great European reputation by his readings of Brahms.

He finally got down to earth and started discussing picture music and procedure, about which the writer knows at least something, having been actively engaged in conducting picture orchestras for many years. The writer, timidly overawed by the presence, attempted to explain some of his own methods of scoring and presenting picture musical programs, but the oratorical flow could not be stemmed in such manner. Mr. X's own ego was so paramount that nothing but himself and his ideas mattered, so he grandly waved aside such puny ideas, stating that, inasmuch as he memorized a number instantly upon playing it and his memory was so retentive, he had done away with all library classification and had developed a method of scoring pictures which was "entirely automatic," infallible and fool-proof, whereby instantly, on reviewing the picture, the proper number was automatically suggested to him.

At the end of this hour's monologue, the writer took his departure, convinced of one of two things; that either Mr. X was a colossal liar, or a marvelous conductor, with a brain that in capacity matched his elephantine body. Leaving the presence he shook hands with Mr. X, informing him that he had greatly enjoyed his talk, and that he felt sure that he, the writer, could never even remotely attain Mr. X's degree of greatness in his profession. The man's conceit was so colossal that he took the remark seriously and assured the writer that he had everything to hope for and that by diligent application and study, he might hope to approach a similar degree of greatness. Mr. X evidently believed with Goethe, that only nobodies are modest.

The following day the writer heard Mr. X at the head of his orchestra. The self-admitted genius appeared and walked grandly to the center of the stage to play his overture, amid thunderous applause—from the orchestra only, which had apparently been instructed to rap upon their music stands when he appeared.

(To be continued)



## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

Now let us come down to earth about this proposition. Whatever is undertaken by the Government for the people should be actually done for the benefit of everyone. It is not a question as to what community ought to get this National Conservatory, because of something it may gain either in the matter of prestige or financial emolument. Such Conservatory should be established on the Pacific Coast where it is most accessible to the majority of the people living on the Pacific Coast. It should be located centrally from a geographical standpoint and local pride or aspiration should have nothing whatever to do with the choice of its location. It is not my object to give my personal view on this matter, but it is my object to try to arouse the American patriotism of the Pacific Coast States musicians and music lovers to the extent that they should be AMERICANS not local politicians in respect to an AMERICAN institution.

There is another grave matter that we noticed in contemplating the newspaper files of California daily papers from 1849 to 1923, and that is a tendency to unreasonable exaggeration on the part of aspiring students and their relatives and friends. We find youthful pupils, barely ready for public appearances and dilletanti, without professional experience, making extravagant claims of appearances with European symphony orchestras and before European opera houses of note. I have been in Europe and although very young (prior to my fourteenth year) I was sufficiently old to know thoroughly conditions associated with engagements by European symphony orchestras and opera houses. And permit me to say that any pupil just leaving the care of his teacher, and any amateur, who has not gained a previous reputation for efficiency and intelligent application, can no more secure a paid engagement with a European symphony orchestra or at a European Opera House than he can obtain free admission to an American concert hall sold out beforehand. It can not be done. And to send notices to American newspapers that Miss Smith or Miss Jones has been engaged by the Berlin Philharmonic orchestra or by the Paris Grand Opera for regular appearances as soloist during the subscription series, when such was not the case, is dishonest, disloyal and never helps to make a career. It is one of the reasons why the musical public of America looks with disfavor upon the American artists. If they are untrue in one respect they are so in others, and until this deplorable habit of trying to "put something over" on newspapers, readers and friends is stopped, there will remain an element of distrust toward American artists studying abroad. Mr. Barnum may have said that the American public wishes to be humbugged, but he failed to say that it does not cherish being humbugged when it once finds out that it has been imposed upon.

In line with this blind deception regarding European successes on the part of young American artists is the persistently pitiful habit of the press agent announcing the appearance of distinguished artists. He does not see anything ridiculous in the fact that what he says about certain artists is either untrue or grotesquely exaggerated. He does not realize the ridiculousness of the contention that EVERY artist is the greatest or most wonderful in the world. He does not see anything out of the way when he says that a certain singer was the leading soprano of a famous opera house when this is not true. It is this persistent distortion of the facts that has gradually created among the average concert goer of America, naturally including California, a distrust that keeps a large proportion of music lovers away from the concerts. If you tell this to the press agents employing these exaggerations you meet with skeptical disbelief. Nevertheless the concert attendance in many American communities has grown gradually less and less, first because of the lack of confidence displayed in official announcements that glaringly state palpable falsehoods and secondly because of the prices of admission that do not seem to regard the inability of the average student and teacher—the most enthusiastic concert goer—to pay such big admission prices. If you add to this the antagonistic attitude of Eastern managers and visiting artists toward patronizing the advertising columns of the Pacific West's three music journals—in other words a willingness to take out money, but an unwillingness to spend any—you have the reason why 60,000 people attend symphony concerts, 50,000 grand opera and only 3000 concerts, in San Francisco for instance.

It will be found later on that there is a distinct contrast between San Francisco and Los Angeles in one respect. Los Angeles has a number of excellent choral societies, conducted by capable directors including an unusually fine oratorio society under the direction of John Smallman. San Francisco has only a few choruses, some male, some female, and hardly any of mixed voices. The Loring Club, under Wallace A. Sabin, is perhaps the oldest organization and consequently in most respects the ablest. There is no oratorio society in the true sense of the word existing in San Francisco at present. I shall, in every way possible, endeavor to assist in arousing the sentiment of the musical public toward the realization of such an enterprise. An oratorio society and big mixed choruses are essential to the progress of a musical community.

(To be continued)

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# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, August 6, 1933.

With the fourth week of this year's "Symphony under the Stars" Emil Oberhoffer and the orchestra find themselves immensely popular with the public of Los Angeles and environs. Large and enthusiastic crowds go nightly to the Hollywood Bowl, and display a warmth for symphonic music which may well delight all those good people in the community who have the desire to spread the gospel of good music in their hearts. Both ideal numbers for the open air (Mendelssohn's Midsummer Night's Dream) music, and Debussy's Prelude to the Afternoon of a Faun" made Tuesday evening's concert one of the finest of the season thus far. The Debussy number has seldom been better played. Andre Maquarre, whose flute always seems that of a faun, so delicately and sensitively is it invariably played, breathed on the magic night air the unforgettable theme, and an audience, which, but a few years ago, might have laughed in derision gave itself up to the loveliness of the Debussy music. Emil Oberhoffer had full chance here, and in the Mendelssohn music, to indulge his particular genius, a perfect sense for fine shading and phrasing.

Midsummer Night's Dream, though written by a mere boy, remains one of the very greatest works for strings, and there again Mr. Oberhoffer is a past master, and the Hollywood Bowl peculiarly sympathetic. Goldmark's Rustic Wedding has not been performed in Los Angeles for a long time—unless it was during last season's Bowl concerts, and it was good to find it on a recent program. Music so rich melodically, so colorful, so fervid, deserves hearing often. It is excellently suited to the out of doors, because despite the rich polyphony characteristic of this composer, which is not unlike that of Wagner, the orchestration is comparatively simple, giving adequate chance to each voice. In the Garden scene, where we feel the lovers wooing before the ceremony, Henri de Buscher's oboe and Pierre Perrier's clarinet were heard to great advantage in this masterly bit of love music. Mr. Oberhoffer's own orchestral arrangement of Dvorak's Humoresque was encored by the enthusiastic audience. Lora May Lampert, Los Angeles soprano, scored a signal success with Verdi's "Ah fors e' lui" from La Traviata. She sang in clear mellow tones, and musical intelligence shone through her work. She was enthusiastically encored.

Friday evening's concert was one of the best I have heard. Opening with Goldmark's Sakuntala Overture, repeating the audante commodamento from Kalinnikov Symphony in G minor, and including an exceedingly fine reading of Rimsky-Korsakov's Capriccio Espagnole, the program also included Wagner's Ride of the Valkyries and Boccherini's charming minuet. The evening was also noteworthy because it has the first appearance before a Bowl audience of the young Los Angeles baritone, Lawrence Tibbett, who takes up his work this fall at the Metropolitan Opera House. Mr. Tibbett sang the

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Anna Ruzena Sprotte and Alfred Kastner in Joint Recital.—At a recent recital at the University of California, Southern Branch, Mme. Anna Ruzena Sprotte, famous Los Angeles contralto, and Alfred Kastner, harpist, gave a joint program. No piano was used, the golden harp tones lying under the singer's voice in a luxuriant fashion which no piano could imitate. Alfred Kastner is a well-nigh perfect harpist. Mme. Sprotte with her warm colorful voice and winning personality was an invariable favorite. The program was as follows: Aria from Samson and Delilah (Saint Saens), Mon coeur s'ouvre a ta voix, Mme. Anne Sprotte; Song Without Words (Mendelssohn), Phantasie a Minor Op. 95, (Saint Saens), Mr. Kastner; Ava Maria (Schubert), Wiegeliel (Brahms), Auf Fluegeln des Gesanges (Mendelssohn), Mme. Sprotte; A short informal talk on Bohemian Music illustrated by Bohemian Folk songs, Mme. Sprotte; Variations on a Swiss Theme (Beethoven), Petit Valse (Hasselmans), Love Dreams (Liszt), Mr. Kastner; Si mes vers avaient des ailes (Reynold Hahn), Trees (Rosshach), Spring's Singing (MacFadyen), Mme. Sprotte.

Miss Inez Barbour, soprano, assisted by Mildred Marsh, pianist, gave an interesting song recital last Tuesday evening at 536 Oak Knoll avenue, Pasadena. Miss Barbour is an accomplished vocalist and her selections proved most pleasing to the large audience present.

The Los Angeles Musical and Dramatic Association gave its first concert and dance at Forrester's Hall, Tenth and Olive streets on the evening of the 2nd. The musical program was under the direction of Dr. Eugene R. Davis. Those who participated included Lillian Scott, soprano; Otto Ploetz, tenor; Julius Cohen, baritone; Sol Cohen, violinist and Vera W. McLean and Mina Helleksen accompanists. The feature of the evening was the chorus directed by Dr. Davis.

Mrs. Carrie Emerich, a talented musician of Chicago, was heard by a large group of summer session students of the University of Southern California Music Department in an informal piano recital at Bovard Auditorium last Thursday afternoon. Mrs. Emerich supplemented her concert with an instructive talk on The Development of the Art of Music and chose piano numbers to illustrate the different points brought out in her discussion. Included in the group of selections played by Mrs. Emerich were Sarabande (Rameau-McDowell), Pastoral (Scriabin) Impromptu (Chopin), Etude (Liszt), Nocturne (Schumann) and several numbers by MacDowell and Grieg, and Juba Dance by Dett.

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K. Allen Lick, baritone and artist pupil of Frederick North, the eminent coach, is a new singer who will be launched under the Prindell management. Mr. Lick has extensive musical comedy, vaudeville and chautauqua experience, and played with the Shuberts in comic opera stock for several seasons.

Mr. and Mrs. Yeatman Griffith and Bruno Huhn, three members of New York City's musical colony, were the complimented guests at a supper party given by Mr. and Mrs. Hallett Gilberte and Mrs. Helen Lukens Gaut at the latter's hospitable home at 392 Arroyo Drive in Pasadena, on the evening of the 25th, which was one of the most brilliant affairs of Pasadena's summer season. The guests of the evening included over 60 members of the musical set of Southern California and a number of well-known eastern artists. The long supper tables, decorated with summer blossoms and marked with attractive place cards, were arranged under the great spreading oak trees in Mrs. Gaut's gardens, where an informal reception was held before supper.

During the supper the guests were entertained by cornet solos played by Ralph Gaut, and after supper the guests were entertained by a delightfully informal program in Mrs. Gaut's oriental music room. Mrs. Gilberte acted as master of ceremonies. The first number programmed complimented one of the honor guests Bruno Huhn; Earl Meeker, the popular baritone, singing Mr. Huhn's stirring Invictus to a piano accompaniment by the composer. Mrs. Gilberte then read Mrs. Gaut's beautiful poem, The Prayer of a Tree, which is a powerful plea for forest preservation, and Mrs. Katherine T. Von Blon, soprano, charmed the audience by her rendering of two of Mrs. Gaut's lovely song compositions, Day, and The Rainbow Swing. John Sainpolis gave a dramatic rendering of one of Kipling's famous war poems, Boots.

Madame Ruzena Sprotte, noted contralto, sang two of Mr. Gilberte's compositions, Ah, Love but a Day, and I Love Thee. She was accompanied by the composer.

The invited guests included the honor guests, Mr. and Mrs. Griffith and Mr. Huhn, Mr. and Mrs. Frank Colby, Dr. and Mrs. J. W. Huestis, Mr. and Mrs. Norris (Margaret Messer) and Mr. Messer, Mr. and Mrs. Mosher, (Alice Forsythe Mosher), Mr. and Mrs. Daniel Craig, Mr. and Mrs. Howard Verbeck, Dr. Frank Nagel, Frank Geiger, Mr. and Mrs. Christopher, Mrs. Celeste Ryus, Col. Cohn, Mr. and Mrs. John Sainpolis, Mr. and Mrs. Charles Durand, Amos Buley, Mr. and Mrs. Simmons, Mr. and Mrs. Frederick Pierre, Mr. and Mrs. Guy Bish, Mr. and Mrs. Sprotte (Madame Rosina Sprotte), Mrs. Florence Pierce Reed, Captain Moore, Frederick Hermann, Mr. and Mrs. Zaruba (Madame Loeffler Zaruba), Mrs. Wilder, Dr. and Mrs. Davis, Earl Meeker, Mr. and Mrs. Lawrence Tibbits, Mr. and Mrs. J. Spencer Kelly, Madame Marguerite Vogel, Heeneberger, Mrs. Winslow, Mrs. Mary W. T. Dickinson, Miss Alice C. Brown, Mrs. Minnie Thompson, Mrs. Katherine T. Von Blon, Madame Prindell, Dr. and Mrs. J. J. Carter, Mr. Dunbar, Miss Marian Christian, Emil Oberburger, Frances A. Grant, Mrs. Florio, Phyllis Kilpatrick, Mrs. Cadman, Charles Wakefield Cadman, Ralph Gaut, Miss Eileen Hennessey, Mrs. Rose Hoes, Miss Ruth Jones, Miss Althea Oliver, Mr. Smith, Mr. Grant, Mr. and Mrs. Charles Bowes, Frederick Esmelton and Edward Novis.

Frederick Hermann, basso-cantante, gave an interesting recital before a select and appreciative audience at his studio in the Music Arts Building, on Thursday evening, August 2. Songs of particular appeal were the aria Vision Fugitive (Massenet), Out of My Heart, Little Maid, and Dedication (Franz) Moon Drops Low (Cadman), Invictus (Huhn) and Sapphie Ode (Brahms). A unique song was Cargoes, the words by Jovis Masefield, music by Dobson. Artistically enjoyable were Twilight and Longings, composed by Mr. Hermann and sung with feeling.

Alfred Mirovich announces that his second master classes will commence on August 6, and will extend to September 25.

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The *Wayfarer*—Marines, sailors and soldiers used in the great spectacle, *The Wayfarer*, which will be given in Los Angeles Coliseum, September 8 to 15, will be furnished by the United States Army and Navy. In the great Prologue Scene, one of the most powerful in the pageant, the carnage of war is going on and all the exactness of detail will be supplied by these men officially.

The 16 big searchlights to be used in lighting the stage and the trail of the pageant will be loaned from the Bremerton Navy Yard, it was announced today. These lights are 40 inches in diameter, or more than three feet. They will be used to illuminate the monster stage, 100 feet high and 500 feet wide, which will be built at a cost of \$14,000, as soon as the Monroe Centennial is closed.

In the Birth of Christ Scene, a realistic pastoral effect will be gained by the use of a flock of sheep which will be loaned to the pageant. The shepherds will be seen putting the sheep into the fold, just before the visit of the Three Wise Men. On the way to Los Angeles seven cars carry the entire equipment of *The Wayfarer* of investiture and costumes valued at \$300,000.

#### A NOTED WOMAN COMPOSER OF THE WEST

Judging from her modesty and quiet manner of living this young woman does not give a full impression of her remarkable powers and prestige as a composer of compositions which have won fame, both in this country and abroad.

Fannie Charles Dillon's success is a splendid proof of the fact that one may indeed win success upon his or her merits alone; for Miss Dillon's many successes with the public, the performer and the publisher have in every case come to her unsought and in spontaneous recognition of her worth, as one of America's most serious and finely equipped composers.

Holding aloof from society almost entirely that her composing hours may not be seriously interrupted, and with no thought whatever of wishing to gain mere personal popularity, or monetary success, Fannie Dillon's one ideal in her art has been and is to create works of enduring worth according to the highest ideals of her art.

That such ideals can win their way to real success, even in this day of frantic competition, has been proven in the case of Fannie Dillon, who has won the vast credit due her unmitigated zeal, in striving for that true musicianship which alone has been her goal.

Upon returning from six years of study abroad in 1906 Fannie Dillon was a stranger musically in her own country, and even in this—her home city—there were few who recognized the remarkable beauty and depth of her work.

In 1905, Teresa Correno "discovered" Miss Dillon, while concertizing on the Pacific Coast, and from that time Miss Dillon's recognition began. Madam Correno's enthusiasm over her compositions was not only expressed by her, personally, through the press and in many letters, but also by having Miss Dillon's compositions personally to the John Church Co. for publication. Fannie Dillon probably stands alone in her achievement in having gained adequate publication for her compositions with no effort on her own part. She has never had to suffer the harrowing experiences of "going the rounds" of the publishers; but, on the contrary, over thirty of her compositions have up to the present date been musically published by the John Church Co. and also by the Composers' Music Corporation of New York.

Many other signal honors have come to our young composer, most beloved of her home city. In February, 1918, she was chosen by the Beethoven Society and Musical Alliance of New York, among all the composers in this country, to give the American Composers Concert; upon which occasion many of her songs and piano compositions were performed by noted artists. These numbers included her piano Sonata Op. 27 and her exceedingly beautiful and very difficult Women's Chorus, "Sunset." The success of this concert was proclaimed with highest praise, in every daily paper and musical journal in the East.

In September of 1918, Miss Dillon was one of the twelve American composers invited by the Congressional Library of Washington, D. C. to send her manuscripts there for perpetual display.

In 1921 Fannie Dillon was chosen the first representative California composer to spend the summer in creative work at the MacDowell Colony, Peterborough, N. H.; the local MacDowell Club of Allied Artists presenting to her these weeks of experience at the colony.

In November, 1922, Miss Dillon was invited by Oberlin College to represent the entire West, with an address upon "Musical Composition" at the National Music Supervisors' Conference in Cleveland, Ohio, held last April. Upon finding herself unable to attend in person, Miss Dillon's address was read at this conference by the Dean of Music of Oberlin College, this paper causing so much enthusiastic comment that its writer has received many requests for copies of this address from well-known educational and musical institutions, as well as from distinguished educators, including the supervisor of the public schools in New York, Mr. George H. Garland. Miss Dillon is, this year, one of the select number of composers included by the national "Who's Who" in its 1923 edition.

Fannie Charles Dillon's compositions are absolutely devoid of the banal, popularistic element; a fact that has often caused them to be termed "American classics." Her songs are, of infrequently heard, owing to their depth and profound musicianship, for these are not qualities generally sought for by the song-loving public of our country at the present time, although it is to be hoped the day will come when an American song of

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depth will be as largely welcomed here as are the finest European songs in their own countries. Miss Dillon's songs possess the same beauty and high workmanship that characterize her piano compositions and the time will come when such songs will supersede the present-day "pot-boiler" and semi-popular ballad so enormously in demand at the present time.

An American audience will listen gladly to a program of the most worthy music, but it will not listen to a song program of similar worth, hence such serious songs as those of Fannie Dillon are seldom as yet heard, although her piano compositions are heard more abundantly every season on the programs of the foremost pianists not only in America but in Europe also.

Los Angeles is justly proud to count as its own this young composer whose sheer determination to adhere to the highest ideals of her art (no matter what the hardships might be) has alone made her undeniably the foremost woman composer of the West, if not of our whole country, and has placed her in the very front rank of American composers where her name will endure as one of our deepest and richest musical writers of whom her whole country is justly proud.

#### COMPOSITION CONTEST

The National Federation of Music Clubs, under its department of American Music, will conduct another contest in composition for the biennial convention in Portland, Oregon, in 1925.

The chairman desires to give composers the benefit of the full measure of time and makes partial announcement of prizes, pending the issue of the folder which will give full particulars.

Symphonic poem (lasting not more than twelve minutes in performance), \$500.

Cantata for women's voices (not to exceed 45 minutes, nor less than 35 minutes) written in three or four parts, with incidental solos for soprano, contralto and baritone (tenor also if desired). The accompaniment shall be scored for piano, violin, cello and harp obligato, \$350.

Trio for violin, violoncello and piano, \$200.

Chorus for untrained children's voices (20 to 30 minutes in length, junior chorus of festival proportions with solos, duets or trios and unison in chorus parts, two or three part. Poem to be by an American author, joyous and happy in character, \$200.

Song, composition must be by a woman and a member of the National Federation of Music Clubs, \$100.

Federation Ode, words and music suitable for opening club sessions and programs, \$100.

Church anthem \$100.

Harp solo (7 minutes), no chromatics, \$100.

The complete folder will be ready in August and will be sent on request.

Mrs. Edwin B. Garrigues, chairman, 1527 Spruce street, Philadelphia, Pa.

Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, and assisting

Gaetano Merola in preparing the grand opera chorus for the September session of the San Francisco Opera Association for 1923, began

the new season most energetically, without interrupting her work during the summer. She will not only

attend to her large classes of pupils, but will devote considerable time to concert work. Miss Lazelle has

made a specially vivid impression with her Historical Song Programs showing

the development of song writing from the folk song to the present time, in the following countries:

America, France, England. She will present during the ensuing season general

historical programs from the three programs here with mentioned with Span-

ish, Russian and Italian songs. She has also prepared a program of songs by

living American composers and one of folk songs of various nations. Extraordinary remarks are made and

copy for program notes furnished. These programs are particularly suitable for women's clubs and educational institutions. Each program includes piano num-

bers by Miss Hazel Nichols, accompanist. As evidence of the excellent impression Miss Lazelle made during

last season we need but mention the opinion of two of our colleagues: Redfern Mason in San Francisco Ex-

aminer—"The term artist applies to Miss Lazelle in its strict dignity. She sang with a rare sincerity and

simple eloquence. Each little strain she clothed in its appropriate spiritual atmosphere with just enough play

of feature to make it a living thing. Therein she showed her rarest and is a treasure trove for the San Francisco-

Chroniclers." Ray C. Brown in San Francisco Chronicle—"Miss Lazelle's voice is one of delightful purity of

tone and delicate color shadings. Her range is wide

and she has a lovely quality of tone throughout, and the suppleness of her phrasing is equally apparent in all registers."

SIXTH WEEK OF TOSPY AND EVA AT ALCAZAR

The sixth week of the brilliantly successful season of the Duncan-Sisters at the Alcazar in Tospy and Eva begins with the matinee August 12. This great pro-

duction staged by Oscar Eagle, foremost New York director, has taken San Francisco by storm, and the crowds attending the performances last week exceeded those of the opening week of the engagement.

Thomas Wilkes has been surfeited with demands from the other theatres in his chain for a booking of the Duncans, but announcement is made that save for a brief stop in Los Angeles, the entire production goes to New York for a triumphant opening next month.

The gorgeous scenery and costume effects and the beauty of the all California chorus has been heralded far and wide. The fun contributed by the Duncans themselves, combined with the lilting melodies and clever song hits, make the offering the acme of stage enter-

tainment.

Wilkes has given the production a cast of talented principals supporting the two stars and the show is too good to be true. Catherine Cushing is the author of the book, and the music and lyrics were written by the Duncans themselves.

Elsie Hewitt McCoy is conducting classes in Dalcroze Eurhythmics in Berkeley this summer. Mrs. McCoy has for some years had her studio in Seattle where her work is greatly appreciated, its worth having proved itself in musical and educational circles. Seattle is the only city west of Chicago where there is an authorized teacher. There were a number of interested people who urged Mrs. McCoy's coming to Berkeley as there has never been any authorized work given misrepresentations of the method are sadly common in California, and it is to be hoped there will be an awakening to this abuse and a demand made for the real Dalcroze work. The work is enthusiastically received by the adults as well as the children. In the junior classes are the children of such names as Ossip Gabrilovitch, Laurence Strauss, Vernon Smith, Charles Mallory Dutton, Prof. Solomon Blum, George Richardson and V. W. Gladis.

In the adult group are such names as Maude Welden dorf, well known pianist and teacher, Edgar Hansen the gifted young composer pianist of Los Angeles Dorothea Johnston, the drama through music interpreter, Estelle Drummond Swift, a local organist, Elsie Grant, the eastern actress summering in California Harold Minger, well known for his character interpretations in the Greek Theatre Company, H. C. Lansing M. L. Cloud, and Adele Forman.

Ingeborg Lacour-Torup, Director of Dancing at the San Francisco Conservatory of Music, has returned from Europe where she went last January for a series of Recitals. Miss Torup had great success in Denmark Copenhagen, Berlin, Frankfurt, Leipzig, Dresden and Hamburg and in some of these cities four recitals were given before crowded houses. Arrangements are now under way for a San Francisco recital in the near future under Miss Seckels management.



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## EDOUARD DERU IN SAN FRANCISCO

Edouard Deru, violinist to the King and Queen of Belgium and Professor of Violin at the Liege Conservatory, arrived in San Francisco last Thursday to resume his artist classes and become identified with concerts and chamber music work. Edouard Deru is one of the foremost exponents of the famous Belgian School of violinists and one of the best known artists of that country. He has toured in Belgium, France, Germany, Holland, Italy and England where his recitals were highly praised. He was the soloist of the Saint-Saens' festival when the late French composer, who had the highest opinion of Mr. Deru's interpretation of his works, conducted the orchestra.

Edouard Deru appeared with Gabriel Faure in Paris and in Brussels; with Alfred Cortot in Liege, Arthur de Greef in Brussels and London, Myra Hess in London, Raoul Pugno in Paris, Francis Plante in Brussels and Eugene Ysaye. The two Belgian violinists have frequently been heard together in Paris, Ostend, London and New York.

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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 20

SAN FRANCISCO, SATURDAY, AUGUST 18, 1923.

PRICE 10 CENTS

## IDA G. SCOTT FEATURES RESIDENT ARTISTS EUROPEAN EXPERIENCES OF ALFRED HERTZ

Enterprising and Wideawake Manager Optimistic Regarding Support of Efficient Artists by Musical Public—Fortnightly Concerts at St. Francis Hotel to Give Opportunity for American Artists and Composers, Including Those Residing in California

Together with Mrs. Hertz Distinguished Conductor of San Francisco Hears Some Excellent Music in America, Prior to His Departure, and in Europe—Meets Many Eminent Musicians in Paris—Conditions Somewhat Improved, But Still Deplorable

BY ALFRED METZGER

(Special Dispatch)

The Pacific Coast Musical Review realizing that its main support must always come from those members of the musical profession residing on the Pacific Coast felt itself obligated to see to it that these members will have as little difficulty as possible to add to their artistic successes the much needed re-enforcement of financial reward. In addition we have always felt it a necessary requirement of a community's musical status that the artists of ability and talent should receive the full support and encouragement of their own neighbors and fellow citizens prior to their entrance into the broader musical field. Furthermore it has always been our conviction that a community can never be genuinely musical unless it includes among its resident musicians artists of distinction who have obtained honor and success elsewhere. And it is impossible to attract an adequate number of such distinguished artists unless they are given opportunities to continue their concert work so that the tediousness of teaching will be offset by occasional public appearances.

The desire to make this section of the United States—the Pacific West—as musical as possible has inspired us to take up the cudgel in behalf of our resident artists, and true to our policy we have in turn encouraged any manager or music club or other musical organization that joined us in our endeavor to increase the opportunities for public appearance among resident artists. During the last few years we have found certain managers who began their career by securing engagements for resident artists in which endeavor we always were glad to back them, but with success they usually forgot the first reasons for establishing themselves and, blinded by a desire to enter the field of those managers who espouse the cause of the visiting artist, they have neglected and forsaken the resident artists, thus alienating the support of this paper.

For a time certain motion picture theatres espoused the cause of the resident artists giving them remuneration adequate to their services. But they, too, were influenced to neglect the resident artists either by engaging visiting artists or by reducing their financial rewards to a point where it became merely a pittance, thus making it impossible for the really efficient artists to regard such engagements as worthy of their artistic accomplishments. We find now Miss Ida G. Scott, who last year launched a worthy campaign in behalf of American artists (which, of course, included resident artists), and who, notwithstanding severe sacrifices, is bravely standing by her colors, has succeeded in enthusing a number of prominent business and society leaders in her movement to gain recognition for able and experienced artists of distinction residing in this country and in this State.

The Pacific Coast Musical Review, always endeavoring to prove its contention that once the musical public realizes the merit of the artists residing in our midst will not hesitate to give them its whole-hearted support, wishes Miss Scott to succeed and so should every serious artist, and for this reason it wants to urge its readers to lend this movement of Miss Scott's their united and en-

thusiastic support, in the same manner as they should lend their support to the symphony concerts, to the chamber music concerts and to the grand opera season of the Opera Association of San Francisco. The support given visiting artists is already exploited by publicity, and needs no special effort on our part.

The plan of Miss Scott includes a series of fortnightly concerts to be given in the Colonial Ballroom of the St. Francis Hotel on Monday afternoons from 4:30 to 5:30 o'clock. While the object

The editor of the Pacific Coast Musical Review is in receipt of a very interesting letter from Mrs. Alfred Hertz, part of which is of such interest to the musical public that we feel justified to give it space in this issue of the paper: Vienna, May 22, 1923.

We have heard and seen a great deal since leaving San Francisco. In Detroit we attended an excellent interpretation of Mahler's Second Symphony under the direction of Ossip Gabrilowitsch in a magnificent concert hall, probably one

time at dinners, luncheons and receptions, until finally we boarded the Majestic on April 21 considerably fatigued.

When, after a delightful voyage, we arrived in London almost the same program as in New York repeated itself. However, we heard so little really fine music that we left for Paris only after six days' sojourn, where Mr. Hertz wanted to attend the concerts of Koussevitzky, and soon after arrival he felt himself so much at home and became so enthused with the active life of Paris that he decided to remain far beyond our original plan. Therefore it became necessary to cancel our intended trip to Rome, for otherwise it would not only have been too late for our return, but would have shortened our stay with my relatives in Vienna too much. Notwithstanding our great expectations the concerts in Paris were not really worth the sacrifice we made, although we heard some very interesting programs including Stravinsky's *Rosinol*, Moussorsky's *Tableaux d'Exposition*, Prokofiev's *Symphonie Classique*, works by Bax, Tausman and many others. There seems to be a lack of rehearsals and the programs are all too long and tedious. At the opera we heard two ballets *L'heure Espagnole* by Ravel, while the music was unquestionably beautiful the dancing was so decidedly mediocre that we did not have the patience to remain until the end. We met many acquaintances from New York and San Francisco, and in stores and on the boulevards you hear more English than French.

The unlimited variety of refreshing beverages, the truly marvelous perfumes and the entrancing and daring fashions proved indescribably fascinating. On May 19 we left for Vienna on the Orient Express via Basel, on account of the Rhur occupation, and arrived on the morning of May 21, and, of course, the conditions change perceptibly. Although things are not quite as bad as they were two years ago it is still a most deplorable state of affairs. Cafes here are as empty as they are crowded in Paris and everything and everybody moves along so slowly that snails appear like race horses in comparison to the average Viennese tempo. Of course, this is just the thing for us who need a much deserved rest, inasmuch as we felt quite tired out when we arrived here.

We expect to spend a few quiet weeks here and will devote considerable time to excursions by automobile. The neighborhood is indescribably beautiful and Mr. Hertz has really seen so little of it. We have heard but little from the Golden Gate and would like to hear how everything is getting along. We could write novels here about the cessation and retrogression of time. When we arrived I found my relatives waiting for us outside the station, as it is not yet permitted to enter the gates except when leaving or arriving. However, we saw scales at the depot with the following sign: "Halt! These scales are in working order." It is necessary to call attention to this fact inasmuch as practically everything seems to be out of order in Vienna. Otherwise conditions are considerably improved both at the hotel and also among the people in general. (Continued on Page 11, Col. 1)



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of these recitals is to present the artistic proficiency of American artists and composers in general, it will also include, as already stated, a decided encouragement of resident artists. The greatest care is being employed in the arrangement of the programs which will be composed to a great extent, of modern works selected from American composers, including resident writers, and Miss Scott very justly predicts that her audiences will be surprised at the splendid creative genius of some of our American com-

(Continued on Page 11, Col. 1)

of the very best that I have seen in America. In New York we heard a concert of the Philharmonic Orchestra directed by Mengelberg, a concert of the Beethoven Society with Harold Bauer as soloist, and concerts by Hess, Dohnanyi, Heifetz and the last event of the Philadelphia Orchestra. At the Metropolitan Opera House we heard Mona Lisa with Kemp and Bohnen, Snegorovskha with Bori and Boris with Chaliapin. In addition to attending so many artistic events we naturally met a great many of our friends and spent considerable

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# Pacific Coast Musical Review

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TWENTY-SECOND YEAR

## MR. CLARK'S COMPOSITION PRIZES

W. A. Clark, Jr., Founder and patron of the Philharmonic Orchestra of Los Angeles, has offered two prizes for the best compositions written by a composer residing in California who is an American citizen. One of these prizes is for the best symphony or symphonic poem consisting of One Thousand Dollars, and the other is for the best chamber music composition consisting of One Thousand Five Hundred Dollars. Now it would seem that by this generous offer would inspire some of our efficient California composers to exert their talents and gain both publicity and financial reward by competing for these prizes; but much to our surprise we are informed by Mrs. Caroline E. Smith, secretary-manager of the Los Angeles Symphony Orchestra, that but one response has come to this offer of Mr. Clark's, and naturally, we proceeded to discover the reasons for this apathy on the part of our composers.

We found that there are three predominating reasons for the tardiness in sending in manuscripts. The conditions were that all manuscripts had to be in the hands of Mrs. Caroline E. Smith, 705 Philharmonic Auditorium, Los Angeles, before September 1st. The original announcements were not published sufficiently in advance of that date to give some of our most serious and conscientious composers an opportunity to write a symphony, symphonic poem or chamber music composition. If Mr. Clark is willing to extend the time for submitting the works, we feel certain that he will receive a number of excellent compositions from some of California's leading composers. We spoke to one of our most successful and most musically writers and he will be willing to submit a composition for chamber music, provided the time is extended.

Another reason why some composers are reticent we found, in their uncertainty regarding the personnel and competency of the judges. Evidently several of our most noted composers are not familiar with the efficiency of the judges. The Pacific Coast Musical Review can vouch for every one of those selected for the jury. Walter Henry Rothwell, conductor of the Philharmonic Orchestra of Los Angeles is not only a musician of high standing, but he is himself a composer and a pedagogue who has been successful in the instruction of theory, harmony and composition. Henry Schoenefeld, is one of America's leading composers, having written and published many works for chorus, orchestra, chamber music and violin, and being himself winner of several national contests. Homer Grunn, is a pianist, ensemble player and composer of the highest rank and a musician of unquestionable superiority. Dr. H.

J. Stewart's efficiency as a theoretical musician and expert in composition will not be questioned by anyone knowing his work. Charles Wakefield Cadman, one of the most noted American composers of the day, is certainly capable and dependable in the matter of choosing a worthwhile composition. Since this is the calibre of musicians selected to judge these works no composers of actual merit and prestige need hesitate to send in his composition for judgment.

We found in discussing this matter with other composers a reason which we do not understand; but which no doubt seems to prevent some prominent musicians from entering not only this contest, but all contests. This consists of a certain pride that forbids them to enter a contest of any kind. They are willing to send their compositions for acceptance to any symphony orchestra or chamber music society, but they hesitate to enter a competition that may result in a rejection. They feel that their works are sufficiently meritorious to be presented, and a rejection would mean to them a humiliation which they feel they do not deserve. Of course, this class of composers is in the minority and possibly will make no difference in the eventual success of Mr. Clark's prize contest. But we feel that it is worth while to suggest to Mr. Clark that he extend the time limit of this contest in order that some of our most prominent and most brilliant writers will have a chance to compete in a manner to give them time to do their best work, for the competition demands that a composition presented can not have been played before and must therefore be original and receive its first performance after the award of the prize. Several noted composers believe that the time allotted to them is too short. It should be extended until at least January 1st.

## FIREFLY DELIGHTS OAKLAND PEOPLE

Mabel Riegelman, Jefferson de Angella and Cast of Competent Artists Give Enjoyable Performance of Friml's Ever Refreshing Light Opera

The Eastbay Opera Association introduced its third week of comic opera at the Oakland Auditorium Opera House with a well-prepared performance of Rudolf Friml's *The Firefly*. Mabel Riegelman, who has been admired previously in artistic roles in San Francisco, duplicated her previous success and interpreted the role with a vim and effervescence that netted her many an ovation and genuine applause during the course of her performance. She sang the catchy arias with excellent voice and interpretation and added life and zest to the production. She has established for herself an enviable reputation as an exponent of light operatic art thus revealing a versatility rarely found among artists.

Jefferson de Angella as Jenkins, the confidential secretary, gave vent to his sense of humor in various instances and succeeded in bringing out the comic situation of his role with effective spontaneity. He acts naturally and with a quiet unassuming manner. However fails to secure the required results. Verna Mercereau as Suzette did her best work of the season looking pretty and acting very chic and sprightly. Perquita Courtney in the role of Geraldine had not much chance to reveal her most effective talents, while Marian Fonville sang his solos in fine voice. Harry Burgess did some effective work as Franz. The rest of the cast gave a creditable account of itself. Chorus, costumes and orchestra proved thoroughly in accord with the entire production and Dr. Maxime de Grosz acquitted himself creditably as director.

Madame Sherry is announced for next week.

## MADAME DURAND'S ESTABLISHED PRESTIGE

Prominent Los Angeles Concert Soprano and Pedagogue Has Established Her Reputation Upon a Firm Basis of Thorough Artistic Training

Madame Edith Rice Durand, a prominent concert soprano and pedagogue of Los Angeles, has gained her laurels by sheer force of efficiency and adaptability based upon thorough artistic training and association with famous artists. The daughter of William Rice, a musician of enviable reputation and the leader of an oratorio society, and a mother who was a successful vocal artist and teacher in Bath, Maine, the native city of Mme. Durand, the subject of this sketch had a fair start toward gaining her way in the musical profession. Mme. Durand has started in her musical career with the understanding that she should always hear the very best in order to set for herself a standard by which to judge her own efforts.

Among the masters who started her on the road to success were: William Whitley, Miss Botume, Arthur Roote and George Hamilton of Boston; Dr. Cady, Bicknell Young and Helen Goodrich, of Chicago; Harold Bauer taught her some of her piano work. In Europe Mme. Durand studied with the best known masters in Germany, France, Russia, Norway, Sweden and attended all musical festivals and the leading opera houses. After

her return from Europe she became head of the vocal department of the Western Maryland College. Among her teachers must also be included Allison Fernie of Florence, Italy and Estelle B. Miles of Los Angeles.

As an artist she appeared in many private musicales and at leading churches. Mme. Newcombe Prindell, impresario and personal representative of numerous artists of National reputation, residing in California and elsewhere in America, has this to say concerning Mme. Durand:

"It is not strange, to those of us who know Madame Durand, that her success in each and every country was so marked, nor that she counts among her very personal friends the great Artists of Europe and America. One is immediately impressed with the radiance of her personality, a sincerity of purpose, the strength of character so forceful that we realize that the outward manifestation could only be the expression of a great soul. To be the successful artist, technically, intelligently, and musically is a splendid achievement; we feel such an artist is indeed smiled upon by the Gods; but to be a wonderful woman, whose magnetism permeates everything, whose every word and deed is the reflection of a Great Soul, we can but say 'tis a gift of God. This is the test of true greatness and the secret underlying Madame Durand's success as an artist and teacher, and why I have such pleasure and satisfaction in guiding her activities while she is in California."

Myrtle Harriet Jacobs, Myrtle Wiltman and Marian Patricia Cavanaugh, three young pupils of Joseph George Jacobson have been engaged to give the half hour of music at the Greek Theatre on Sunday afternoon August 19th at four o'clock. These three young children have already appeared frequently in recital and been admired much for their clever playing and advanced technique. Following is the program: Part I—(a) Song Without Words No. 15 (Mendelssohn), (b) Nocturne (Chopin), (c) Papillons (Lavallee), Myrtle Jacobs. Part II—(a) The Harp (Jos. Geo. Jacobson), (b) Polichinelle (Rachmaninov), Myrtle Wiltman; Part III—(a) Fairy Tales (Raff), (b) Valse brillante (Chopin), (c) Happiness (Jos. Geo. Jacobson), (d) Rhapsodie (Liszt), Marian Patricia Cavanaugh.

Rudy Seiger, conductor of the Fairmont Hotel Orchestra, will give the following programs tomorrow, Sunday evening: Venetian Dining Room, 7 to 8 o'clock—Selections from The Fortune Teller, (Victor Herbert); Entree-act from The Atoneement of Pan (Henry Hadley). From the Bohemian Grove Play of 1912; Selections from The Chocolate Soldier (Oscar Straus); Hawaiian Lullaby (Rudy Seiger), Main Lobby at 8:30—Fantaisie sur L'Opera Samson et Dalila (Saint-Saens); Menuet (Boccherini); If Winter Comes (Tennent); Selections from Faust (Gounod); Selections from Madame Butterfly (Puccini); La Lettre de Manon (Gillet); French Horn Solo, Serenade (Bergenholtz), Edward Bergenholtz; Medley of Favorite Scotch Airs (Arranged by Rudy Seiger).

## SOUSA COMING HERE AGAIN

When John Philip Sousa and his famous band make their next annual tour which will bring them to San Francisco and Oakland under Selby C. Oppenheimer's management next January the great bandmaster and composer promises that his programs will contain many novelties and new compositions. The forthcoming tour of the band, which started two weeks ago, will be the thirty-first annual trans-continental tour. It is entirely its will undoubtedly be the greatest band organization ever sent on a similar trip.

One of the first novelties, or should one say compositions, to be offered is the Nobles of the Mystic Shrine, a work written for the Shriner's convention recently held in Washington. The first time this composition was first played was under the direction of Lieutenant Commander Sousa himself, with a massed band of 6000 instruments chosen from the various Shriner organizations. Another new march just written by Sousa is the Danties Battalion, dedicated to the Pennsylvania Military College.

Ernest Shelling and Percy Grainger are two composers whose works will be featured on Sousa's programs. Shelling's A Victory Ball has been played many times by the New York, Philadelphia and Chicago Symphony orchestras. A composition by the composer- pianist Percy Grainger will be A Country Garden.

Sousa has selected On with the Dance for his new fantasia. It includes the Rigaudon de Dindamus by Rameau, The Sun, Feast, Dance, a Cinquante and other equally famous selections woven together into a typical Sousa number. Another novelty will be The Merrie, Merrie Chorus, a collection of choruses from well-known operatic works. The Humoresque, as much an annual Sousa product as the march, this year will be by Gallagher and Mr. Sherry, based upon the song made famous by the two comedians of the Ziegfeld Follies. In this connection it is interesting to note that Mr. Sousa found his inspiration for his last year's Humoresque in the same New York theater. It was look for the Silver Lining sung by Marilyn Miller in Sally.

Sousa and his band of one hundred come to the Exposition Auditorium, San Francisco, for a limited engagement consisting of a Friday, Saturday and Sunday night concert on January 4, 5 and 6, with matinees on Saturday and Sunday, January 5 and 6. They play in Oakland on Monday, January 7.

The Musicians' Club, will begin the new season at its cozy headquarters on Sutter Street, some time next month with a dinner and well selected program. Particulars will appear in a future issue of this paper and a large attendance of members is expected.



## NEW WORKS FOR SYMPHONY PROGRAMS

With the return from Europe of Albert Hertz, conductor of the San Francisco Symphony Orchestra, which will be about September 15, final arrangements will be made for the orchestra's coming season which is to open in the Curran Theatre on October 19. Among the many new works which Mr. Hertz has already forwarded for production this winter are compositions by Arthur de Greef, Eugene Goossens, Gustav Holst, Arthur Bliss and other works by Ravel, Rimsky-Korsakov, Massenet, and Saint-Saens which will be heard here for the first time.

During the summer improvements have been made at the Curran Theatre in preparation for the opening of the symphony season, one of the principal items being the removal of a number of seats which were found to be too small for comfort and replacing them with wider seats. This has reduced the seating capacity somewhat, but the management believes that the comfort of patrons is a matter of greater importance. However, this reduction in capacity is not in keeping with the sale of season tickets, for the box office at Sherman Clay & Co.'s reports a demand for reservations far in advance of any previous season. One of the features which seems to be attracting many new purchasers is the privilege of reserving seats and paying for them at any time before the opening of the season.

## ROSE FLORENCE GIVES MUSICAL EVENING

Madam Rose Florence, the well known mezzo-soprano soloist and vocal instructress, gave an evening of song in her new residence at Belvedere. Several hundred guests attended this house warming and musical event. The program, which was of a classical nature, was rendered by students of Madame Florence in a most praised-worthy manner. The opening group consisting of O Del mio dolce Ardor (Gluck), Verborghenheit (Hugo Wolf), Song of the Open (La Forge), was exquisitely sung by Mrs. Charles F. Preusser, whose mezzo soprano voice is especially adapted to the lieder as well as is her style of interpretation. Miss Irene Carroll, with Miss Helen McCloy, sang Valhalla's death. It was a Lover and His Lasse, Miss Leonore Keithly, a young vocalist who is bound to be heard from in the field of art, sang La Nuit d'autrefois (Rea Baton), Seguedille from Carmen (Bizet), Will o' the Wisp (Spross). Miss Keithly has an abundance of temperament which she infuses into her singing and this natural quality, along with her splendid vocal schooling, causes her singing to be the most artistic nature. At the end of the program the guests insisted upon hearing Madame Florence who graciously added to an already generous evening of music by interpreting Extacy of Rummell and Valverde's Clavelitos as only Madame Florence with her magnificent contralto voice, her natural musical taste and her intelligent conception of every song she interprets can render them.

## MARY GARDEN TO OPEN S. F. CONCERT SEASON

Selby C. Oppenheimer announces that Mary Garden will be his first concert attraction for the musical season, appearing in the Exposition Auditorium on Sunday afternoon, October 21 next. As a concert artist Mary Garden enjoys a unique position in her chosen field. There is nothing hackneyed about the Mary Garden programs, nothing ordinary in the choice of her program selections. While no aria or two from her famous roles may be expected Miss Garden realizes that the concert platform calls for unusual literature, and she has combed the world, old and new, to find novelties and interesting works. It is claimed by the most eminent critics that the fair Tais, Salome and Monna Vanna presents a radiant picture gowned for her concert work.

Advices come from Paris, where Miss Garden is at present spending her vacation, that she has secured a number of unique dress creations for her coming tour, and that she will display some rare gowns during her coming concert appearances. The Garden voice and art are individual. The famous artist is a stickler for the conventions in singing, and is said to present her selections with consummate art. A Mary Garden interpretation of a song or an aria may be accepted as something decidedly individualistic in style. She will be assisted by the eminent cellist, Gutia Cassini, and by a pianist of international fame. Miss Garden is scheduled for but one concert in San Francisco, which will be her only appearance in California north of Los Angeles.

E. J. Jurgensen has been appointed manager of the retail department of the Baldwin Piano House, San Francisco. Mr. Jurgensen, who has been in the piano department of the Baldwin Company, for the past twelve years on the Pacific Coast, came originally from Cincinnati, where he was connected with the firm's general offices. He is popular with the trade, both in that city and on the Coast.

Mrs. Laura Jones Rawlinson, Normal teacher of the Dunning System of Improved Music Study for Beginners, has returned from the Northwest where she has been in charge of a class of students and she is now ready again to resume her class in teachers' training in the bay communities. Mrs. Rawlinson has been very active since first coming to San Francisco and vicinity, having given twenty-seven lectures in Fresno, Sacramento, San Francisco, Berkeley and Oakland. Her class is especially suited to those who intend to prepare themselves to become teachers and surely her class should become filled very quickly.

## Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Letty V. Brant, director of The Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, The Institute of Music, South Second Street at San Salvador, San Jose.

## THEY LEARN FROM THE BIRDS

A couple of months ago an elderly man stopped at my studio to tell me of the pleasure he experienced in hearing one of the oratorios given at Trinity church. He told me he had not expected to hear such music in San Jose. "For," said he, "it is not easy to train people in San Jose to sing. There are so few birds here to teach them how."

He went on to say that it was by hearing the birds sing that people best learn to sing. And although I doubt the entire accuracy of his observation as related to the number of songbirds in San Jose, either feathered or human, there is no doubt that there is an element of truth in the statement that the song of the birds has inspired the singing of the human songsters. To me the tracing back of song to its origin is an interesting pursuit. Let us together stray into this path of knowledge for a brief space of time.

It is apparent to anyone who spends a moment of thought on the matter that the first musical efforts must have been vocal. The use of the human voice, the instrument bestowed by God on man, must have antedated the employment of any artificial instruments. It is also apparent that music is innate in practically every human breast. We have only to reflect that the average man pays more attention to music than he pays to painting, to sculpture, to literature, with the exception of the periodicals, to see that music is more of his life than any other branch of art. We can easily see, then, that in the first dawn of history man endeavored to produce those pleasing sounds we know as music. His first efforts were doubtless of a crude type, perhaps music of a declaratory type on a monotone, more than anything else. But who shall say that when he began his attempts at melody he did not in fact endeavor to imitate the birds in melodic lines?

In most essential things man is very much of a savage, and he does much as did his savage ancestors in bygone days. Music is no exception to this rule. If we listen to the rags-bottles-sacks man as he goes down the street calling his wares we find that he usually sings staccato in intervals of a minor third or perfect fourth. The man calling strawberries or watermelons does the same thing. I have often noted that street peddlers who advertise by mouth almost always sing their words.

Now, it is a peculiar thing but one that is true that birds make use of these same sounds. But their song is one of greater clarity and beauty than the natural cry of man, for whereas almost all birds have a beautiful song naturally the voices of humans must be cultivated in order to make them sing well, as a rule. Therefore, would it be at all wonderful if the philosophy of the gentleman of whom I spoke in the beginning of this article were true, that is, that man would sing better living where they heard the beautiful songs of birds often?

It has taken a long process of evolution to bring the song of the human being to its present stage of perfection. Yet, when we desire to compliment a singer we say that she has birdlike tones. So, after all, perhaps the old gentleman was right, and it is actually true that the people of San Jose, by any other locality, would sing better if these people heard oftener the beautiful songs of the birds.

Lawrence Strauss, California's brilliant artist, sang for the second time before the Community Art Center at Santa Barbara. This most recent appearance was on July 29 on which occasion over a thousand people heard Mr. Strauss and gave him every evidence of their genuine admiration of his art. The Santa Barbara papers published the following paragraphs concerning the work of Mr. Strauss:

The Morning Press, July 31.—The singing of Lawrence Strauss, the soloist of the afternoon, was looked forward to with unusual expectation by those who had the pleasure of hearing him before, when he sang with the orchestra—and their expectations were realized to the full. His voice is under such perfect control, that the pleasure of his singing is in his interpretation of the music. His enunciation is unusually perfect, and his voice of a lovely quality. While all the songs were charmingly done, the one that lingers with a haunting beauty "Drink to Me Only With Thine Eyes," and "The Stairway." Mr. Strauss was recalled for an encore when he sang "Cargoes" and the audience reluctantly gave up a second encore.

Daily News, July 30.—The soloist was Lawrence Strauss, a tenor possessing a very pleasing voice, with methods that stamp him a past master of Lied singers. Mr. Strauss has been heard here before and at his first appearance made himself an instantaneous favorite.

Mr. Strauss invest even the simplest songs with a grace and charm that captivate the audience, and yesterday afternoon he was forced to respond to enthusiastic demands for "more."

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## SAN JOSE MUSICAL REVIEW

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EDITORIAL NOTE—Mrs. Elita Huggins, the Pacific Coast Musical Review's San Jose representative is spending her vacation in the East, and during her absence she will discontinue her weekly letters. However, we shall be pleased to give space to any of our San Jose friends who wish to send us news of their summer activities. Programs of students' recitals and artist concert work will be cheerfully published. In the meantime we shall print Leroy V. Brant's interesting articles in the San Jose department until the return of Mrs. Huggins.

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SAN JOSE CALIFORNIA

Miss Madeline Kirke, secretary of the Musicians' Choral Ensemble of San Francisco, wishes to correct an error in her telephone number which appeared in a recent issue of this paper. The correct number is Douglas 4293. Arrangements are now being made with Miss Kirke for membership in the Musicians' Choral Ensemble and for singing engagements in the Paul Elder Gallery and the Palace Hotel Gold Ballroom series of concerts during the season 1923-24.

The Institute of Music of San Jose has been conducting a very successful summer course. Beginning July 16 this school has been giving a seven weeks' course which will close September 1. All branches of music have received attention.

THE MUSICAL BLUE BOOK OF CALIFORNIA, which will be published by the Musical Review Co. early next season, will be an authoritative compilation of all those who contribute toward the musical life of California. Not to be represented in this Musical Blue Book will be synonymous to being absent from a huge assemblage of musical people who count in California.



## REPERTOIRE OF GRAND OPERA SEASON

The coming season of grand opera to be given by the San Francisco Opera Association has brought California into the limelight of public attention throughout the country, according to Gaetano Merola, director of the association who has returned from the east from a conference with Chicago and Metropolitan stars engaged for the season. The season will be from September 26th to October 8th in the exposition auditorium, San Francisco. The sale of seats is now open to guarantors. On August 27th the seat sale will be thrown open to the general public.

"Music lovers in the east are keenly alert to the significance of making San Francisco the music center of the west and establishing opera here on a permanent basis," said Merola. "This was reflected in the requests I received from the music critics of the large metropolitan papers for interviews outlining the plans of the San Francisco Opera Association."

The sincerity and earnestness of San Francisco's effort was established in eastern minds through the talent enrolled, according to Merola. The best of both the Metropolitan and the Chicago Grand Opera Companies have been booked for the season here. All of the leading stars of the east will bring their costumes with them.

"The production here will be on a scale commensurate with the significance of the advent of San Francisco's own opera," said Merola. The repertoire has been selected with the greatest care. The best in stage technique will be employed in the productions from the standpoint of scenery and lighting."

The schedule of operas to be given together with the principals in each are as follows:

Wednesday evening, September 26th—La Bohème, Martinielli, Gandolfi, Didur, D'Angelo, Ananian, Mario and Young.

Thursday evening, September 27th—Andrea Chenier—Gigli, De Luca, Didur, Paltrinieri, D'Angelo, Ananian, Saroya, Fernanda, Johnstone.

Saturday afternoon, September 29th—Il Tabarro—Tokatyán, De Luca, Didur, Paltrinieri. Snor Angelica—D'Angelo and Ananian. Gianni Schicchi—Saroya, Fernanda, Epton, Lazelle, Young.

Monday evening, October 1st—Mephistophele—Gigli, Didur, Saroya, Fernanda, Epton.

Tuesday evening, October 2nd—La Tosca—Martinielli, De Luca, Saroya.

Thursday evening, October 4th—Romeo and Juliet—(in French) Gigli, De Luca, Didur, D'Angelo, Ananian, Paltrinieri, Mario, Fernanda, Johnstone.

Saturday afternoon, October 6th—Pagliacci—Martinielli, De Luca, Gandolfi, Paltrinieri, Mario. Gianni Schicchi—Tokatyán, De Luca, Gandolfi, Paltrinieri, Epton.

Monday evening, October 8th—Rigoletto—Gigli, De Luca, Didur, Mario, Fernanda.

## ASHLEY PETTIS, AMERICAN PIANIST

It is to the young that we must look for our pioneers, whether it be in deeds of courage, or in great adventures. There are many different ways of showing bravery, and it is not entirely a physical reaction. It takes far greater moral strength to be individual, and in championing the works of the younger American composers, Ashley Pettis has shown that he has not only the right sort of courage, but the inner conviction in the cause he is championing, and so his announcement as the Torch-bearer of American music is but the crest of the shield of a new Launcelot. Like the knight of olden date, he, too, has girded himself for a fray, sure of victory, strong in the belief of the right of his cause.

Much of the music he will play is new, many works will have first performances. He has deliberately taken time and trouble to search out the very best of the newer voices, speaking in American music, to a country as yet inattentive to the messages which they are sending. He has gone to all corners of the vastnesses of our land and in each quarter has found some new voice which deserves attention. Not only has he made it representative, but he has linked it in direct line from the older work of MacDowell, who has been the first composer with both European and American recognition. The old and the new are linked in many ways. It is not only the sequence of events, but also the continued upholding of the torch of musical freedom, which the newer men and women are seeking to do. Three women are to be found on this program, Marion Bauer, Miss Van Katwijk, and Rosalie Housman, the latter two having these works played as first performances. Frederick Jacobi is a native Californian, though his work has been done in the east. He is a member of the American Guild, as is Miss Bauer, also of far western birth.

Ashley Pettis has played in the largest cities of the east—New York, Boston and elsewhere—has toured extensively, and has been unusually well received wherever he has concertized. Of all the younger men New York has heard, and there are countless numbers of them, he has received and deserved the highest critical awards. He has appeared with the London String Quartet and other ensemble organizations, with prominent clubs, and at Steinway hall, by invitation, which is an accolade to any aspiring artist. His personal modesty, simple manner and poetic performances have won him many friends and re-engagements, and it is a pleasure to announce his return to the west in the late fall of this year. He will play under the auspices of the university course (Extension department) and includes his American program, whenever he plays. San Francisco, Berkeley and Los Angeles are among the cities who will extend the hand of welcome to this returning pianist, and give him the approval which has already been accorded elsewhere.

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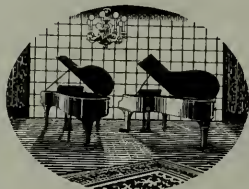
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# The Travels of No. 10778 and No. 10623

*An Amazing Story of a Triumph Over Tremendous Odds*

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

SAN FRANCISCO, CALIFORNIA, May 22, 1923. fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally, I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

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## THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from last week)

The overture was a composition from the pen of one of the greatest modern Russians and is universally known under traditional interpretation. The writer has seldom listened to a more horsemanship, uninspired, downright ridiculous performance. "Flashy" liberties were taken with tempi and phrasing; cheap climaxes and anti-climaxes were achieved; attempting to conduct without a score he would, upon making a horn entrance, look at the basses; for a 'cello entrance, he would look at perhaps the tuba and public alike. It is a performance of this magnificent composition would cause its composer to turn over in his grave. The great, self-admitted genius was in short, merely an animated metronome, and not even a good one at that. The writer left the theatre a sadder but wiser man, with his faith in human nature again badly shaken.

This is the type of conductor the managers will continually foist upon their public; men whose musical knowledge is infinitesimal, but who possess innate business ability and salesmanship and what is called "flash," showmanship, and "blat," sufficient to temporarily dazzle the manager and public alike. It is a truism that when a foreign and an American conductor are of absolutely equal merit, the foreign conductor is usually engaged. This pandering by American managers to everything foreign is one cause of the sub-normal development of American music and musicians, for the manager is constantly engaging this intensely low-browed foreign talent, rather than one in accordance with established prejudices. When the American theatre manager reaches the point in his education where long hair, ridiculous eccentricities and, to use an un-definable but potent word, "blat," do not influence him in his choice of conductors and musicians, America will be better and cleaner, musically.

The general question of fitness, knowledge, and ability in conductors of picture orchestras is of such great importance, to those interested in better music for the "movies," that it will hear further discussion and analysis. Leaving the ignorant, incapable foreigner now, and looking throughout the field, there are several kinds of orchestra conductors. There are those who merely beat time, leaving the question of dynamics and phrasing entirely to the pleasure of the orchestra. Then there are those who lack musical character enough to force an orchestra to follow them, and who merely follow the audible lead of the concertmaster. These two types of conductors are unfortunately common in the field of commercial music.

We have conductors who possess a certain amount of stolid executive ability, enough so that they can force an orchestra to follow them, but who lack even rudimentary traces of temperament, refinement and musical taste; who never employ rubato in their conducting and who seem to believe that their men are not earning their money unless they are playing as loudly as possible all of the time. Their results are characterized by solid, heavy, rhythmic effects, monotonous in the extreme, unrelieved by nuance or shading, and wearying to the auditor as is a snow-bound, deserted plain to the eye. This last type of conductor is legion in our picture theatres and he is responsible, to a large extent, for the low artistic status accredited to moving picture music in general, by competent critics.

Besides musical scholarship, personal magnetism, imagination, and the other essentials touched upon, there is one further attribute requisite to the picture conductor. It is high standards of comparison, upon which depends, to a great extent, high ideals.

If the theatre music is to be above the jazz orchestra and ordinary small orchestra category in artistic quality, the conductor must have lived in an atmosphere of the best music, from the best composers, in his past. If his concept of the "best" in music is measured by the performance of a dance orchestra, or even that of some average small theatre combination such as that of violin, cornet, trombone, piano, clarinet and drums, which seem to be a favorite assortment in vaudeville circles, then his musical products will be correspondingly low and limited in quality.

Case after case could be named where prostitution is being daily—hourly—practiced in the name of the invisible art in large and small orchestras, throughout these United States, under men of this unimaginative, stolid, non-magnetic, musically and culturally ignorant type. The city of Washington, D. C. is acceptedly a center of culture. One year ago, it maintained some four or five orchestras comprising thirty and more men each. Each and all were musical abominations, under the direction of charlatans of the most pronounced type.

(To be continued)



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## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

As far as I could ascertain there have been no great music festivals given in California. It is true a few local events in interior cities employing soloists from the State have met with passing local recognition. But great festivals where big symphony orchestras are employed, together with artists of national and international reputation and extending over a period of three and four days, are not on record. California is so ideal from a climatic standpoint that it is strange that Eastern States have found it expedient to give great annual musical festivals, while, California has yet to inaugurate its first real music festival. San Francisco with its lack of a big choral society, has some cause for its laxity, but Los Angeles with its splendid choruses and its Hollywood Bowl surely has no excuse to postpone any longer the joy that may be derived from a splendid open air music festival, specially when such a wonderful sponsor of all that is good in music like Schumann-Heink spends her summers in Coronado.

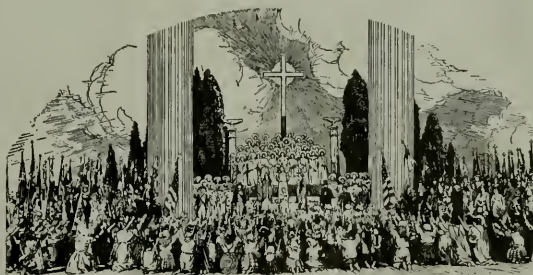
I shall conclude these preliminary remarks with a few comments on the future of American artists and American music and the reasons why the general public has not yet cultivated a sufficiently staunch loyalty toward its own disciples of musical art. I shall endeavor to answer the last half of this contention first. There exists today in California as everywhere in the United States an attitude toward music that is principally commercial. In other words prospective artists and composers are greatly influenced by the idea that they must earn money as quickly as possible, that if fortunes can be earned quickly by means of general sales of a composition it does not make any difference how poor the quality of such composition as long as the financial reward is ample. As long as this commercial attitude toward music hypnotizes the minds of competent musicians, creative art must of necessity suffer somewhat. Students, parents and teachers, too, seem to be influenced by this greed to make music a paying investment rather than a serious study the fundamental success of which depends upon the thoroughness of its acquisition.

Sooner or later the time will come when American students will understand that in order to become great artists and composers they must be able to grasp music thoroughly, that is to say they must have studied it in the same manner as they study reading, writing, arithmetic, geography, chemistry, etc., namely, in order to KNOW it ABSOLUTELY, and not in order to "get rich quick," nor in order to become famous. To study music in a manner to thoroughly comprehend its manifold intricacies takes time—very much time. And if not sufficient time is devoted to laying the foundation to a future career no artist, composer or teacher will be able to

maintain his position for any length of time. Thoroughness and efficiency in technical matters and practical experience in the matter of emotional expression and the development of an individualistic style require years of consistent and persistent application. Nothing worth while can be achieved without hard and tedious work, and no artist can gain the respect and admiration of his fellow men except he is willing to suffer the disappointments, heart-aches, sacrifices and discouragements that always precedes a worth while career.

There can not be any question concerning the actual birth of an American National School of Music Composition until the various elements locating in this country from foreign lands become sufficiently amalgamated to think and act according to national ideals.

(To be continued)



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SEPTEMBER 8 TO 15 WILL BE WAYFARER WEEK

# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los, Angeles, August 13, 1922.  
The Hollywood Bowl, and the Pacific Palisades Chautauqua Concerts at Santa Monica provided most of the musical fare for the last week. Conductor Emil Oberhoffer seems to be "en rapport" with the men. One gets the impression from listening to his concerts and watching the little asides between selections that leader and musicians are mutually proud of each other, enjoy working together. This man dispenses some secret oil of human nature that brings about harmonious conditions in which an orchestra, hard pressed for time is able to get the maximum effect possible out of scanty rehearsals. Oberhoffer appeals to the intelligence of his players, he is able to give them a working idea of what he wants. Instead of practising over and over the works to be played, he has an unerring instinct for the essential points. Playing four times a week, the orchestra is fortunate in having a man who knows just what he wants, and whose interpretations are human, rather than predominantly intellectual.

Each week he grows in popular esteem, and this not because he caters to popular taste with some type of music which is calculated to please. His programs are excellent musically. The secret of his popularity lies in the universally understood interpretations which he gives to his numbers. Although Beethoven is often played, he is not generally considered popular music. Oberhoffer deeply impresses large audiences with the music of this composer. Two weeks ago the Fifth Symphony, last Tuesday, the seventh were given. The rhythmic sense is so marked, the many voices are kept so pure and distinct, the whole so warmly played that, sit where you will in the vast Bowl, you will find those about you, no matter to what class and socially they may seem to belong, held in a moved silence, following in themselves the flow of the music.

This is a tremendous and significant achievement. Hold what opinions we may about art under democracy, the Bowl concerts prove that enjoyment of fine art is largely a matter of sympathetic interpretation. In an adequate and intelligent appreciation. Goethe held that great art, greatly by interpretation was universally understood.

On Tuesday night, I missed the Ruy Blas overture, and entered during the first movement of Beethoven Symphony No. 7. The second movement, which is so easily dragged, was played lightly with an unbroken tempo. The mood of each variation was beautifully caught, without any breaking-up of organic oneness. The audience was profoundly stirred, and after the applause, Conductor Oberhoffer said that the orchestra had so enjoyed working on the symphony, that if the audience wished they could hear the scherzo, which he likened to a dance of nymphs and fauns. The audience enthusiastically approved, and we were treated to Beethoven in one of his happiest nature-moods. Oberhoffer's treatment of the Ruy Blas overture seemed to me one of his triumphs. One looks forward to the stirring brass passages of this work, and here we were not disappointed.

Nothing on the program elicited greater applause than Herma Menh's rendition of the Liszt Concerto for Piano and Orchestra in E Flat. The vivacious little Viennese brought to this often-played concerto, a very individual pianistic sense. Rhythmically her playing left little to be desired. Her interpretation was interesting throughout, because she has a keen feeling for what the painter calls "textures." Each phrase has its own special coloring. As encore she gave a vivid interpretation to Albeniz's Seguidilla. The program closed with Elgar's Pomp and Circumstance.

The Los Angeles Trio, consisting of May MacDonald Hope, pianist; Ilya Bronson, violoncellist, and Calmon Lubovski, violinist, who are conceded to be among the best ensemble of musicians in Western America, are to present a most diversified program at the Pacific Palisades Chautauqua on Wednesday evening, August 15th. The program to be presented includes: Trio D Minor Op. 49 (Mendelssohn-Bartholdy), Los Angeles Trio; "Cello Solo, Nocturne (Dvorak)" Ilya Bronson; Piano Solo, Rhapsodie 12 (Liszt), May MacDonald Hope; Violin Solo, Introduction and Tarantelle (Sarasate), Calmon Lubovski; Rondo from Trio in D Major (Haydn); Elegia and Allegro from the Arensky Trio, Los Angeles Trio.

Philharmonic Orchestra—Time was—and not so long ago either—that when composers of music were mentioned we conjured up a mental picture of a long haired, emaciated and generally unkempt individual with an aloof, absorbed air of detachment and sometimes glittering eye. In the Ancient Mariner and we rather patted the poor devil his obsession and took it for granted that he was fated to wander through life without enjoying many of the material pleasures that most of us set so much store by. But that is evidently an exploded theory—at least so far as composers resident in the Golden State of California are concerned—for there is a sum of little sum of fifteen hundred dollars in Los Angeles waiting for some California

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LOS ANGELES

composer to come along and claim it and so far only one contestant has entered the lists.

Some months ago, Mr. W. A. Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, announced a musical contest open to composers of the State of California and offered a prize of one thousand dollars for the best symphony or symphonic poem for orchestra and another prize of five hundred dollars for the best chamber music composition. It was stipulated that the contestants must be American citizens and residents of the State of California and that the works submitted must be original compositions and must not have been published or performed before. And, notwithstanding that all compositions must be submitted prior to September 1st, 1923, to be considered in the award, there has been just one work submitted to date.

A notable addition to the directorate of the Philharmonic Orchestra has recently been made in the election to the board of directors of Mrs. William A. Edwards of Freemont Place.

Mrs. Edwards (nee Taft) comes of a family of music lovers and music patrons. Her sister-in-law, Mrs. Charles P. Taft, being President of the Cincinnati Symphony Orchestra Association while her nephews, Mr. Robert A. Taft and Mr. Charles P. Taft III, are both members of the board of directors of the same organization.

Mrs. Edwards has been interested in music as a cultural force for years and the Philharmonic Orchestra and the music lovers of Los Angeles generally are to be congratulated on her consenting to become affiliated with the directorate.

Definite announcement comes from Sid Grauman that an entire change of policy will soon be adopted at his famous million dollar theatre at Third and Broadway. A complete transformation will be effected, both in the appearance of the house and the program presented. Only the very highest of special productions will be shown which will be accompanied by elaborate stage presentations, musical settings and skillfully contrived lighting effects. There will be two performances daily—one in the afternoon and one in the evening. All seats will be reserved and on sale two weeks in advance for each picture. The prices will be 82 cents, \$1.10 and \$1.65.

Additional features will be installed within and outside of the theatre and it is predicted that Third and Broadway will be the most brilliant spot on the coast. According to Mr. Grauman, he is now negotiating for all of the big pictures in the market and he plans to make his million dollar theatre the home of the finest in photoplays, music and stage presentations.

In September from the 8th to the 15th there will be given in Los Angeles' new Coliseum one of the greatest spectacles in the history of pageantry, The Wayfarer. Although The Wayfarer has had former presentations in Columbus, Ohio, in Madison Square Garden, New York, and in Seattle, the plans of The Wayfarer Society of California call for a larger cast, a greater scenic investiture and a more elaborate concept, and a greater outlay of money than any previous production. Southern California is an ideal place for The Wayfarer's production. The Coliseum is second to none in the world and within a radius of 100 miles of Los Angeles, live over one and one-half million prosperous people, not including the thousands of visitors. Thirty-five Los Angeles citizens prominent in business, civic and professional affairs in the Southern have underwritten this project which will cost approximately \$125,000.00 to produce.



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Others (soprano, sacred), H. W. Gray Co.  
Little Slippers of the Rain (soprano), Church.  
Golden Yesterday, 2 keys, Flammer.  
God Our Refuge (soprano, sacred), H. W. Gray Co.  
Fairy Hills of Dream (soprano), Flammer.  
Children of the Moon, 1 key, Flammer.  
Christmas Morn (soprano), Flammer.  
A song of June (soprano), Schmitt.

**Choruses for Women's Voices**  
Flower Chorus in Spring, Church.  
Fairy Hills of Dream, Flammer.  
Children of the Moon, Flammer.

**Anthems**  
The Christ Child Smiled (carol for Christmas), H.  
W. Gray Co.  
Arise, My Heart, and Sing (Easter), H. W. Gray Co.  
Christmas Morn, Flammer.  
Christ Went Up Into the Hills (double quartette),  
H. W. Gray Co.  
From Glory Unto Glory (New Year's Anthem),  
Flammer.  
Soldiers of Christ, Arise! H. W. Gray Co.

A chorus of 4,000 trained voices is being organized under the baton of William Tyrer, twelve years assistant conductor at the Metropolitan Opera House, New York. The entire production will be supervised by Montgomery Lynch, director of many previous presentations and he will have as his assistant Hugo Kirchhofer, well known community leader. Seven carloads of scenery are required for the production and in addition to the 4,000 singers there will be 3,000 other participants on the world's largest stage which is being constructed specially for The Wayfarer at a cost of approximately \$20,000.00. Being absolutely a non-profit corporation, the officers of The Wayfarer Society are: Rufus E. von Kleinsmid of the University of Southern California, President; Motley H. Flint, of the Pacific Southwest Trust and Savings Bank, Vice President; James T. Fitzgerald of the Fitzgerald Music Company, Vice-President and Chairman of the Board; Alton E. Allen, banker, Vice-President and Treasurer; Merle Armitage, Impressario, Secretary and business manager; Edgar L. Webster of the New York Life Insurance Company, General Manager.

Although The Wayfarer is to be produced for its own sake, because of its tremendous appeal and influence for good in the community, the beneficiary of its financial success will be the University of Southern California. Briefly the story of The Wayfarer is as follows: A prologue called the "God of War" discloses on the mammoth stage a battle raging on the plains of the Pacific. An onlooker questions the existence of a Supreme Being who would allow such slaughter; fears that civilization is tottering and is filled with dismay. Praying for enlightenment, it comes to him in the form of a beautiful woman known as Understanding. She leads The Wayfarer back through the milestones in the history of mankind beginning with the Babylonian Captivity; shows him the great scenes of the Birth of Christ, The Triumphal Entry, The Crucifixion, which form the five big scenes of The Wayfarer including The Resurrection and closing with an epilogue, The Golden Age, in which every nation on the face of the earth, every race and every creed march together carrying the banners of every known state on the face of the globe and all marching to a great illuminated cross with bands playing.

It is a big theme handled in a big way. In many ways it is the greatest undertaking to claim the attention of Southern California; it being the first organized effort to solidify and cement the great detached groups living in the Southland, many of whom do not yet call Los Angeles "home". One of the most elaborate advertising campaigns ever outlined for a pageant is in process of execution which will cover like a blanket the whole territory from Bakersfield and Santa Barbara on the north to San Diego on the south and Tucson, Arizona on the east. Civic, industrial and commercial organizations and clubs are joining in the movement to make September 8th to 15th Wayfarer Week in the true sense of the word.

Olga Steeb, the distinguished Los Angeles pianist has left for the North to teach a few weeks of rest and relaxation among the tall trees. Miss Steeb hopes to return to Los Angeles about the first of September much refreshed in body and mind to superintend the opening of her new venture—The Olga Piano School—which will be formerly opened to the public on September 4th with a faculty of twenty-nine teachers, representing fifteen cities in Southern California.

The director of this school, Olga Steeb, is an artist of international fame whose achievements are extraordinary, and her wide experience as a teacher enables her to give to the student, who wishes to specialize as a teacher, the benefit of her pedagogy. Olga Steeb, not only believes that students of piano should be encouraged to develop their gifts along broad cultural lines in order that they may become musicians rather than mere performers, but that the study of musical theory, which consists of harmony, ear training, dictation analysis counterpoint and composition should

form an indispensable asset in the training of the concert artist as well as the teacher, so to this end, Fanny Dillon, the nationally known composer-pianist has been engaged to head the department of theory and composition.

Sol Cohen, violinist, and Margaret Messer Morris will present a most interesting program at the Pacific Palisades Chautauqua on Saturday afternoon, August 18th at two o'clock, when they will be assisted by Lorna Gregg, pianist. Miss Morris has spent the past six weeks coaching with Yeatnaa Griffith and has acquired some splendid new repertoire. One of the charming songs which she will sing is Gethsemane, written by Sol Cohen. It is as yet unpublished, but is one of the most exquisite bits that talented young man has written. To close the program Miss Messer will give two songs with the violin obbligato. The entire program is as follows: Ava Maria (Schubert), Margaret Messer Morris, Obligato, Sol Cohen; Viennese Melody (Kriessler); Thro' the Snow (Burleigh); Spanish Serenade (Chaminade-Kreisler); From the Cane Brake (Gardner), Sol Cohen; Girometta (Sibella); Old Refrain (Kreiser); It's not him, it's just dear from Herodolde (Massenet), Margaret Messer Morris; Twilight (Nasscent); Hoshobaki (Sol Cohen); Mazurka (Zarychki), Sol Cohen; Thank God for a Garden (Lehman); Comin' Thro' the Rye (Old Scotch); Gethsemane (Sol Cohen), Margaret Messer Morris; Memories (Cadman); Come Out in the Sweet Spring Night (Gilberte), Margaret Messer Morris, Obligato, Sol Cohen.

Frieda Peycke will leave shortly for a six weeks' motor trip to Portland and Seattle following the conclusion of one of the most successful seasons of her career. She has completed twenty-three compositions since the first of the year, and will open the winter season, September 29th at San Gabriel.

Miss Evelyn Miller of Buenos Aires has recently arrived in Los Angeles to take the teacher's course in whistling with Agnes Woodward, director of the California School of Artistic Whistling. Miss Miller intends to return to South America and start a branch of Miss Woodward's work.

One of the feature programs of the Pacific Palisades Chautauqua will be the joint program to be presented by Charles Wakefield Cadman, famous composer-pianist, and John Smallman, baritone, on Friday evening, August 17. Charles Wakefield Cadman will feature his own compositions, and Mr. Smallman will sing French and English groups as well as four of Cadman's most popular songs, The Land of the Sky-Blue Water, At Dawning, O Moon Upon the Water, and The West. The whole program to be presented is as follows: (a) Invocazione Di Orfeo (Jacopo Peri), This magnificent invocation, sung by Orpheus, is taken from the Music Drama Euridice, composed in 1600 in honor of the festivities for the marriage of Henry IV, King of France, to Maria di Medici. (b) Passing By (Purcell), John Smallman; (c) Prelude from Shawness, (d) Whisper of the Night from Prairie Sketches, (e) Prayer from The Witch of Salem, (f) Wolf Dance from Thunderbird Suite, Charles Wakefield Cadman; (g) Claire de Lune (Satie), (h) Le couer de Ma Mie (Dalcroze), (i) C'est que je prefere (Fauré), (j) Ma John Smallman; Oriental Group—The Arabian Face on the Nile, The Minstrel of Kashmir, The Desert's Dusty Face from Omar Khayyam, Charles Wakefield Cadman; A group of songs by Charles Wakefield Cadman—The Land of the Sky-Blue Water, At Dawning, O Moon Upon the Water, The West, Mr. John Smallman.

Louise Kohlmeir Flack, mezzo-soprano and artist pupil of the noted vocalist Phoebe Ara White is substituting at the Third Church of Christ Scientist for Clifford Lott.

Gertrude Cleophas, pianist, will be the soloist at the Saturday night popular concert at the Hollywood Bowl, which occasion is designated as MacDowell night.

Gino Severi, conductor of the Mission Orchestra, is using colorful Viennese airs as the theme for the musical setting for the feature prototypa.

Miss Alta Mae Arnold, dramatic soprano, won the scholarship offered by Nilo Trolli, vocal teacher from Boston.

California Theatre—Because of the holding over for a second week of the feature attraction, "Three Wise Men" at the California Theatre this week, the same concert program as last week is being presented. Don Romandy, leader of the orchestra at the California during the absence of Carl Elinor in Europe, has proven that he has his hand on the pulse of public likes and dislikes by his choice of selections. The opening number on the program for this week is Brahms' "Hungarian Dance No. 6". Critics are almost unanimous in the contention that this is the famous composer's greatest composition. Mrs. Claire Forbes Crane, guest pianist for the week, plays as the second number, an excerpt from Tschaiowsky's piano concerto in B flat minor. This is the longest concerto ever written. Mrs. Crane plays the march theme and the piano cadenza. As an encore she plays a dainty minuet.

## ASS SHEEP

By ANIL DEER

Most interesting to observe is a flock of sheep traveling under the supervision of shepherds and their able assistants, the dogs. The odd denae appearing faces, peculiar noses, so well adapted for grubbing, ever ready to bolt from the well trodden, well known path, in some undesirable, rough, rock-stream direction, without any apparent plausible reason. On a long day's journey, parched with thirst, they will halt on the banks of a stream, be about to quaff a welcome draught, perceive one of their number running wild, all follow his example, for no explainable cause, leaving the cool water untasted. Observing a motionless machine, they continue their exhibition by climbing on the running board, some falling against the radiator, all scampering away at a faint blast from the horn. The shepherds yelling their Hi! Hi! and the dogs running, barking, rounding up and nipping their unruly charges.

The tendency of shepherds to insanity is well known and not to be wondered at, when their solitary lives, dwelt among such a heterogeneous company, is taken into consideration. This condition has been much improved mainly by the rule of having two men with each herd. The companionship alleviating their lonesomeness to a large degree. Thus far no improvement in the actions of the sheep. Even the dogs develop peculiar un-canine properties. Many having a hopeless, sneering, bawled look, others more optimistic when returning with a straggler, will grin at the shepherd, as if to say, "Did you ever see anything more innocently exasperating?"

Wool is a necessity, invaluable and for many purposes not to be duplicated. Lamb, particularly when served with green peas and browned potatoes, most appetizing, mutin very strengthening, yet all these good qualities could remain and their foolish ones be gladly dispensed with, involving no loss in value.

Often devotees of the arts, science or literature, misled by an incompetent leader, stray from the solid road-bed, built and known by the experienced as the best to the desired goal and scramble on the rock strewn earth headed for numerous chasms, solely to follow the untrustworthy guide, he, not working from any logical thought, rushes blindly into danger. If said leader had a well formulated plan and could better the path selected—fine! Or if those following were doing so with a developed consciousness of deviation from stereotyped ways—splendid! That would mean progress. Unfortunately, as sheep, they stumble on, not knowing where or wherefore.

Examples of daily occurrence, in many lines, may be noted. The numerous tonsils removed because of the fad of the hour, also appendix cases—and what a harvest of teeth strew the dental offices. In many cases the operations were vital, but not all too many needlessly. How many pretty and clever girls have suffered the tortures of suppressed individualism in a vain endeavor to adopt manners and curls a la Pickford, and how many fine natural voices have been ruined by trying to imitate the production and style of some idol of the hour. Alas! innocent sheep.

Develop individuality, original thoughts and ways, a ground of common sense as a basis. The best in any field are always individualists. There are many new worth-while ways of doing all things. Be not like the man told of, who, twenty-five years ago, decided he would become an inventor, after puzzling many days as to what he should invent, said, "Oh, I shall invent something's been invented." Sheep, like he, could only cover trodden ground; no vision of the limitless fresh pastures beyond.

### AUDITORIUM ORGAN RECITAL

The organist at this Sunday afternoon's recital on the great organ at the Exposition Auditorium will be George Whitfield Andrews, of Oberlin, Ohio. He has been a church and concert organist since 1877, has given recitals in all the important cities of the country, and played at the Chicago, St. Louis, San Diego and San Francisco World's Fairs. He is a well known composer for the organ and has composed such masterpieces as Rappitz, Jadassohn, Rheinberger and Abel in Germany, and with Guilmant and d'Indy in Paris.

Mr. Andrews has also been conductor of the Oberlin Conservatory Orchestra since 1899, and has directed the Oberlin Musical Union, a chorus of mixed voices, since 1900, during which time many festivals have been given with the larger orchestras of the country. One of San Francisco's favorite sopranos, Marie Partridge Price, will be the vocalist of the afternoon, and Elizabeth Alexander will play her accompaniments.

The recital will begin promptly at three o'clock and Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors, in charge, announces that as usual everybody will be welcome, there will be no reserved seats and no admission will be free. The complete program is as follows: Third Choral (France), Intermezzo (Symphony No. 6) (Widor); Secour monique (Couperin-Guilmant); (a) Scherzo, (b) Cantabile (Vierne); Soprano Solo from Monte Pincio (Grieg), Marie Partridge Price; Passacaglia and Fugue in C minor (Bach), Ave Maria (Schubert-Nevin), Love-Death (Wagner-Guilmant), (a) Solos, (b) The Soldier's Bride (Rachmaninoff), Marie Partridge Price; (a) Danous in G major (Bach), Marie Partridge Price; Toccata (Symphony No. 1) (Barnes), (a) Aria, (b) Intermezzo (G. W. Andrews); Christus resurrexit (Ravennello).

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### ARRILLAGA COLLEGE ENROLLMENT

"The enrollment in the college for this fall term has surpassed our expectations," says Vincent de Arrillaga, director of the Arrillaga Musical College on Jackson street. "Our high standard of instruction is making itself felt in the large numbers of students who are going in for advanced and serious study. This year there is a great interest in ensemble playing and we will pay special attention to that phase of instruction. Aside from the piano and string ensembles we will organize an orchestra to which not only college students, but players outside the college who wish experience and the pleasure of orchestral work, will be admitted. You might tell your subscribers to phone us for the exact date and more information regarding the orchestra."

"The choral, under the direction of Mynard S. Jones, will hold its first meeting on Wednesday, September 5th, in the college auditorium. Our faculty numbers twenty-seven teachers this year and they are preparing for an extremely busy season. Our pipe-organ is a big factor in our college work and I believe that we are the only college on the coast with a pipe-organ in the building. Our students come from all over the state and we may be forced yet to build a dormitory to take care of them. We find business men and women taking a great interest in music and they are taking advantage of our evening courses. Our office force has been enlarged and consultations can be arranged for any time in the day or late in the evening."

"The faculty is made up of the following well known teachers: The Organ Department remains the same—Achilles Artigues, organist of St. Mary's Cathedral, and Raymond L. White, organist of the French Church and Temple Sherith Israel. In the Piano Department have been added George Edwards, well known pianist and composer, who will also teach composition and counterpoint, Miss Winifred Rogers, well known Canadian pianist and teacher, besides the following, V. de Arrillaga, A. Artigues, R. L. White, J. C. Hadley, Carl Rolland, Opal Franklin, Ednah Sullivan and Georgia Lindberg. The Vocal Department has been increased and strengthened by the coming of Mynard S. Jones, a well known composer and voice consultant. Miss Louise Massey, who has made such a favorable impression during the past two years, is looking forward to a very active season. Mrs. Isaura Quiros de Arrillaga, who has won the hearts of those who have heard her sing Spanish, will accept only a limited number of pupils in interpretive singing."

"In the String Department have been added Emil Hahl, already known to the San Francisco public; Antonine Blaha, a member of the San Francisco Symphony orchestra; Aaron Guterson, cellist, and bass virtuoso; Eugene White, assistant to Mr. Willard, and W. Villalpando, and Joseph Willard of the San Francisco Symphony remains with the faculty. The Orchestral Department is made up of the following, Frank Fragale, clarinet; Herbert Benkman, flute; E. Hernandez, saxophone, and Albert Vendit Jr., drums and xylophone."

"In the Theory Department, J. C. Hadley will teach harmony; Achille Artigues, John Harraden Pratt and George Edwards will teach harmony and counterpoint. The Solfege will be taught by Miss Ednah Sullivan, history of music by V. de Arrillaga and George Edwards; choral by Mynard S. Jones; orchestra and ensemble classes, Joseph Willard and V. de Arrillaga; diction, Louise Massey. With such a strong faculty and a high standard maintained throughout the course the college need have no fear for its graduates in the music world."

### A UNIQUE SERVICE FOR PIANO TEACHERS

The Art Publication Society of St. Louis, Missouri, publishers of the Progressive Series of Piano Lessons are giving very valuable aid to the piano teachers affiliated with them. This well-known institution has a special Service Department which was created just for this function.

It is, of course, impossible to compute in dollars and cents the value of the help given to thousands of piano teachers every year because much of it is of an intangible form. However, in Service of a tangible nature, it is interesting to know that during the past eight months over one hundred dollars worth of material was made available to every Progressive Series Teacher. This included a seventy-two dollar Model Studio equipment, comprising a practical music cabinet, daily record card, daily material file, blackboard, and writing boards. The equipment is ideal for music teachers as it has been perfected by development in the Model Studios conducted by this Society in St. Louis. Active Progressive Series Teachers were also offered free of charge a copy of all of the new publications issued by the Society. Many original compositions never before published were made available, and a large group of standard compositions and studies, specially edited for the Progressive Series of Piano Lessons by Leopold Godowsky and Emil Sauer. Mr. Godowsky is editor of the Progressive Series of Piano Lessons.

Piano teachers wishing to avail themselves of this service can get complete information by writing the Art Publication Society directed to the headquarters are located at 4517-19 Olive Street, St. Louis.



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### DUNCAN SISTERS' SEVENTH WEEK AT ALCAZAR

The Duncan Sisters' latest and greatest achievement, Topsy and Eva, seems in for a real run in San Francisco. The production beginning with the matinee August 19th at his Alcazar Theatre. No hit in recent years has been so pronounced in San Francisco as this most entertaining and amusing comedy with music. Theatre goers of the Bay Cities are talking about it and boasting it and the demand for seats at the box office has never lessened from the first performance.

Topsy and Eva was suggested by "Uncle Tom's Cabin" the book being written by Catherine C. Cushing and the music and lyrics by the Duncans. There is just enough of the theme of the old story retailed in the play to identify it. Instead of the more pathetic lines and episodes of the original, there is a bright dialogue and lighting melodies combined with modern harmony. Rosetta Duncan has created a new and up-to-date Topsy, while Vivian gives real personality to an original interpretation of the characterization of little Eva.

In supporting cast are Nana Bryant, Basil Ruysdael, Carl Gantvoort, Thomas Chatterton, Netta Sunderland, Wilbur Cushman, Callen R. Tjader, Harriet Hector, Fannie La Pierre, R. Burnett, Pell, Almee Torriani, Ann O'Neal, Renee, Ermay Griver, Mildred Root, Bernice Hough, and an all California Chorus of thirty five girls.

George Kruger's concert with his artist-pupils, Norman Smith and Edna Linkowsky, given recently at Hale Brothers' radio station, created quite a stir in music circles, not only in San Francisco but in many different towns. He received numerous letters from different cities, thanking him for the exquisite pleasure, his listeners derived from hearing the splendid concert on the radio in their respective homes. Here is one letter from Sacramento: Many thanks for the splendid musical recital you, with your pupils, gave to the listeners last evening. The music was all wonderful. Especially the concerto, which Miss Linkowsky played—and yes on the second piano—made a deep impression. As Norman Smith with his clear touch and phrasing interpreted Saint-Saens' Rhapsodie d'Auvergne splendidly. He surely does you credit. Hoping we will hear you again some day, I remain,

Yours Truly,

MRS. L. W. PETER



## RESIDENT ARTISTS

(Continued from Page 1, Col. 2.)

poers. Miss Scott agrees with us that our musical public is not prejudiced against resident artists and composers, but has permitted interested parties to cultivate this prejudice to their own advantage, but when given an opportunity to give vent to its real feelings this public will be found sympathetic to the appreciation of talent, whether it comes here from the outside or lives among us.

A gratifying number of native talent in the Bay district has been gradually augmented by an ever increasing stream of brilliant artists who find an opportunity to establish their home among us. With the exception of a few rare instances but little opportunity is afforded such artists to gratify their desire for public appearances and thus prevent their talents from becoming stagnant. Failure of these artists to obtain opportunities for the exploitation of their genius proved not only of disadvantage to them, but robbed the public of many an opportunity to enjoy the results of a brilliant career. Therefore Miss Scott in unlocking the doors of opportunity is

This series of Fortnightly Concerts will be sustained by private subscription and, owing to the limited seating capacity of the hall, the chances are that the season tickets will soon be exhausted especially if the enthusiastic anticipations of the backers of the enterprise will prove justified. A vigorous effort to obtain many subscriptions in as short a time as possible is now in progress, and will unquestionably meet with ready response. If our readers feel interested in this brilliant movement to secure adequate recognition for resident artists of distinction they will communicate with Miss Scott in the Kohler & Chase building and become adherents of a cause which is bound to find an echo throughout the Pacific Coast States before long.

## EUROPEAN EXPERIENCES

(Continued from Page 1, Col. 4.)

ral, but nevertheless there is much improvement needed before things are anywhere near comfortable.

In London and Paris Mr. Hertz secured a number of interesting new English and French compositions and expects to procure some here in Vienna. We heard a concert under the direction of Loewe, who is now pretty well advanced in years. The program contained compositions by Brahms and Schumann, and notwithstanding a somewhat faulty interpretation the orchestra appeared nevertheless more colorful and superior as to personnel than those of London and Paris. I could tell you a great deal more of equal interest, but Otto Weil of New York is just calling and I must call a halt or today.

LILLY HERTZ.

Mary Carr Moore's Barcarolle for piano which has been so delightfully recorded by Ashley Pettis is now issued by the Aeolian Company for the Duo-Art. The new bulletin of this company has the following to say regarding this interesting number: "This is a very attractive, killingly written, melodiously lilting Barcarolle, in which an American composer as achieved pleasing individuality of expression without departing from the old requirements of a long established musical form. An altogether charming piece it is here charmingly played, and very effectively played, by Ashley Pettis, a young California pianist who makes a specialty of American compositions on his concert programs."

Miss Gertrude Shenson, vocal pupil of Mme. Relda Calileau, and piano pupil of Dolph Locher, will give following vocal and piano program in the Italian Room of the St. Francis Hotel next Wednesday evening, August 22: (a) Aria, Sonambula (Bellini), (b) Care Selve (Händel), (c) Tes yux (Rabey), (d) Te (Benedit), (e) Gray Dove (Saar), (f) Robin's Song (White), (g) To a Messenger (La Forge), (h) Solifgetto (P. H. Bach), (i) Allegro (Sebastian Bach), (j) Le Coucou (Daquin); Rondo (Ariciosio (Beethoven); (a) Songs (from Words (Mendelssohn), (b) Varum (Schumann); (a) Mazurka, (b) Valtz, (c) Polonaise (Chopin).

Warren D. Allen, organist of Stanford University, will present the following programs at Stanford Memorial Church beginning Sunday, August 19: Sunday, August 19, 4 p. m.—Choral (Jonen), Cantabile (Jonen), Bourree in D major (Sabin), Nocturne (Grieg), Flat Lux (Dubois). On Tuesday, August 21, the usual afternoon recital will be omitted, but in the evening Dr. George W. Andrews, head of the organ department in the Oberlin College Conservatory will play the following at 7:30 p. m.: Third Choral (Frank), Intermezzo (sixth Symphony) (Widor), Soeur monique (Compere-Guilmant), Scherzo (second Symphony) (Viene), Contabile (second Symphony) (Viene), Passacaglia and Fugue (Bach), Ave Maria (Schubert-Nevin), Love-Death (Wagner-Gibson), Toccata (Gregorian Theme) (Barnes), Sunset Shadows (G. W. Andrews), Intermezzo (second Sonata) (G. W. Andrews), Christus Resurrexit (Ravanello), Thursday, August 23, 4:15 p. m.—Choral Prelude, Jesu, Meine Freude (Bach), Sketch of the Steppes of Central Asia (Borodin), Minute in E flat (Bizet), Adagio (Bizet), March for a Children's Festival (Eric Delamarter).

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| Deposits.....                     | \$2,455,685.28  |
| Capital Actually Paid Up.....     | 1,000,000.00    |
| Reserve and Contingent Funds..... | 2,800,000.00    |
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# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 21

SAN FRANCISCO, SATURDAY, AUGUST 25, 1923.

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## BEHYMER CHATS ABOUT EASTERN EXPERIENCES

California Impresario Tells of Summer Music in the East and of How He Spread the Fame of California During a Series of Addresses Before Prominent Musical Organizations—Makes Announcements of Numerous Distinguished Artists to Visit California Next Season—Praises San Francisco and Los Angeles Music

In an interview with the editor of the Pacific Coast Musical Review L. E. Behymer, who recently returned from an extensive trip to Eastern States, had the following interesting things to say:

"My eastern trip was full of interest and profit. I had the pleasure of attending and participating in the activities of the Federation of Music Clubs of America, at Asheville, N. C., during the Biennial, and of meeting many of the interesting and dominant musical figures of the present day; composers, instrumentalists, vocalists and club women who are doing so much to develop musical activity throughout the United States. They represent 107,000 members, 1,971 clubs scattered throughout the length and breadth of the land.

"In Chicago I attended the annual meeting of the National Musical Managers of America, a very efficient and interesting body of men and women representing the leading musical managers of America. Among their members is a group known as Regional Directors who are now co-operating with the District Presidents of the Federation of Musical Clubs to stabilize music artistically, financially and geographically.

"I witnessed some very good performances at the Civic Opera Association in Forest Grove Park, the open air theatre in St. Louis, and the Civic Opera Association in Cincinnati at the Zoo, the grand opera at Ravinia Park, out from Chicago, that wonderful open air theatre that has brought such pleasure, education and interest to the people who visit Chicago and who live in that wonder city by the lake.

"The Stadium Symphony concerts in New York were quite interesting, with Von Hoogstratten as conductor. I do not believe that they are on a par with those at the Bowl in Hollywood, California, but they nightly entertain from 5,000 to 8,000 people. I attended most of the concerts given in the East, sometimes travelling 500 to 600 miles to hear new voices and instrumentalists who will probably come this way in the very near future.

"I gave 28 talks before various civic, musical, pageant and club organizations, taking usually for my subject the art and education of San Francisco, Los Angeles and the West, dwelling particularly on the far-reaching influences of the historical pageant and play at San Gabriel, the Mission Play, portraying that splendid vision of John McGroarty, the Pilgrimage Play with its sanctified theme and its detail of historic and Biblical scenes and acts that is giving to this section of the world and the visitors a new angle of scriptural direction.

"I spoke regarding the splendid effect of the San Francisco Symphony Orchestra and the Philharmonic Orchestra of Los Angeles on the music of the great West and all of the splendid message given by the symphony concerts in the Bowl in the summertime, and the popular concerts by Alfred Hertz in the Civic Auditorium, unequalled elsewhere in America. I also gave them an idea of the wonderful collection of literary gems in the art museum of San Francisco and in the Huntington library and his art treasures, all of which eventually will come to Los Angeles, of the Greek Theatre in Berkeley and the new Stadium in Los Angeles, the proposed new Los Angeles Library, and the far-reaching effects of the Philharmonic courses which we have given in different sections for the last quarter of a century. I endeavored to let the world at large know the cultural side of San Francisco, Los Angeles and of California and the Pacific Coast in general.

"I had the pleasure of listening to some of the great men and women of America, was entertained in their homes and in their camps and clubs, and in many instances obtained a new side light on the work being done in their immediate vicinity and throughout the United States on artistic lines.

"At St. Joseph, Mo., I spoke before the Pageant Association on their work in connection with the historic pageant of 20 scenes which they are to present August 26, starting from 1826, re-producing a facsimile of the first steamboat that reached St. Joseph from St. Louis, clothing the participants in the historic habiliments of the period, using proper settings scenically, consuming and historic detail. They have trained a number of ponies and riders and Pony Express riders will leave St. Joseph August 26, arriving in San Francisco Sep-

tember 9, relaying throughout the historic roadway made famous by the Pony Express of early days.

"In obtaining material for this season for California, Arizona, New Mexico and El Paso, Texas, I have secured the most celebrated series of musical, dramatic and literary events that has ever been in the West. It represents an outlay of one and a half million dollars and never before in the history of music in America have the prices been so cheap as for the two Philharmonic Courses which will be given in Los Angeles and

for the similar Courses throughout the cities of the Southwest. In fact, if the same values could be given in clothing, dress goods, automobile accessories or any commercial line it would be necessary to have a group of policemen to keep the public from breaking in to secure the bargains. Selby Oppenheim has an equally fine selection for San Francisco and vicinity and will give to his people the finest offerings ever brought to the West.

"The various organizations are headed by that splendid company, the Chicago Grand Opera Company, with its myriad stars, presenting Mary Garden in Zaza and Cleopatra; Feodor Chaliapin in Mephistopheles and Boris Goudonoff; Rosa Raisa and Giacomo Rimini in The Jewess, and the Wagnerian opera, Die Walkure, for both San Francisco and Los Angeles.

The big musical success of last season, the famous Ukrainian Chorus, will arrive in January; the Sistine Chapel Choir from Rome, with all its magnificence of vocal ability, conducted by Mons. Antonio Rella, in December; Sousa and his band in January; Pavlowa and

(Continued on Page Five, Col. 1)



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The Internationally Famous American Composer-Pianist, Who Has Earned The Title of "King of Melody" (See P. 3, Col. 3)

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## TWENTY-SECOND YEAR

ATTL EATS 140,000 MARK LUNCHEON

First Harpist of San Francisco Symphony Orchestra Able To Eat Like Millionaire in Spite of Him Not Working During Summer

Kajetan Attl, solo harpist of the San Francisco Symphony Orchestra, wrote to the editor of the Pacific Coast Musical Review, from Prague, Czechoslovakia, under date of July 13th, as follows:

I doubt that you received my cards from Germany as none of them I sent to Czechoslovakia reached there. Lunch in Hamburg cost 140,000 marks for two, which at that time was in American money ninety cents. The hotel in Berlin half a million marks each and a hotel room in Dresden was also half a million marks. Czechoslovakia is a busy country just now and everything is in excellent condition. Both the opera and concerts are still going on. The Vision of Libuse, Bohemia's first queen, was given in Cantata form at the Vyschrad in Prague in artistic fashion with fine music, Dostin in Queen.

The opera in Prague equals in artistic character that of any operatic organization in the world. I wished there were a manager with sufficient courage and enterprise to bring Bohemian opera to America, as the Bohemian symphonic music now played does not represent genuine Bohemian opera. Dalibor by Smetana is a masterpiece and would make a very pleasing contrast alternating with such members of the old guard as Aida, Carmen and Butterfly. I can not begin to tell you all that is to be heard in Prague. There is not only the grand opera, or national opera, but light or comic opera, a symphony orchestra of seventy pieces and several string bands which are giving concerts at all times of the day.

The Attl family is the happiest one in Europe today, as it is enjoying the first reunion after fourteen years. My youngest brother Vojmir, my pupil, a graduate of the Prague Conservatory of Music for harp, joined us after escaping from Russia and his experiences with Bolshevism are thrilling to relate. He had to transfer fourteen times between Odessa and Poland and the passengers were forced to cut wood every few miles, the same being needed for fuel in the engine. They also had to move their own baggage from one train to another. It is more than likely that another Bohemian harpist will soon enter the Golden Gate and then you have a chance to hear some worthwhile harp duets.

I am so happy here that I would like to have some of my many San Francisco friends sharing my vacation in this beautiful city with its splendid artistic life. But since this is impossible I shall have to imitate the example of Mohammed and the mountain. I shall leave here on July 25th for Paris, thence to London and will sail August 17th for the United States. My Harp Method will be published some time in October. With greetings to yourself and all the musical fraternity of San Francisco, I am

Most Sincerely Yours,  
KAJETAN ATTL

## THOUSAND DOLLAR PRIZE FOR COMPOSITION

A prize of \$1,000 is again offered by the Chicago North Shore Festival Association for an orchestral composition by an American. The prize in the 1922 contest was won by Camille Zuckewer of Philadelphia, with Jade Butterflies, and this year's prize was awarded to Felix Borovski of Chicago for his Youth. This year's contest will close on January 1, 1924. All contestants must be either of American birth or naturalized American citizens. No work may exceed fifteen minutes in performance. Scores, legibly written in ink, must be without the name of the composer and must bear only a motto, the name of the composer being placed in a sealed envelope bearing the same motto.

From the total number of works submitted, the judges will select five for performances at a public evening rehearsal. At this rehearsal the final award will be made. The composers of the five works selected will be notified by the judges not later than one month before the rehearsal, and will be required to furnish or, in choral parts, legibly written in ink. These parts, in addition to copies for wind instruments and percussion, must comprise the following strings: Eight first violins, eight second violins, five violas, five cellos and five double basses. The prize-winning work will be played at the final concert of the 1924 North Shore Festival at Chicago, Ill., by the Chicago Symphony Orchestra and will also be presented by Frederick Stock at one of the regular symphony concerts in Chicago.

Manuscripts should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago. Detailed rules governing the contest may be secured from him.

## MISS SCOTT'S FORTNIGHTLY CONCERTS

The work of planning the programs for Miss Ida Scott's fortnightly concerts is going forward rapidly. As previously announced the primary object of the series is to provide an outlet for both the creative and interpretative talent in the bay regions. The particular work will be placed, however, not so much upon the individual artists as on the programs themselves. A very comprehensive list of the more modern compositions is providing material for program building. The modern English, French, German, Italian and Russian schools will be represented, and, as far as possible, a note of distinct variety will be given a hearing.

A note of distinct variety will be given a hearing by the occasional appearance of a lecturer of reputation in a particular field and one or two short plays and operettas are being considered. Likewise, Miss Scott, in a desire to make the series free for any taint of provincialism, has arranged for a definite number of visiting artists to provide the proper note of contrast.

Among this latter group are Marie Tiffany, a distinguished English novelist, who will speak on "A Woman's View of Life's Problems." Marie Tiffany, soprano from the Metropolitan Opera House, Albert Spaulding, American violinist, May Mukle, the English cellist, and E. Robert Schmitt, French pianist. Of these Marie Tiffany may be said to be a visiting artist in that city and where she accepted an engagement to appear in concert some time in October. On August 15th a reception was given in Miss David's honor at the Claremont Hotel to which a number of the artist's friends had been invited. During November Miss David will give a number of concerts in Los Angeles and vicinity. Among the guests who followed an engagement to appear in concert some time in October. On August 15th a reception was given in Miss David's honor at the Claremont Hotel to which a number of the artist's friends had been invited. During November Miss David will give a number of concerts in Los Angeles and vicinity.

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Annie Louise David, the distinguished American harp virtuosa, is kept very busy with her artist class and has been accepting a number of engagements for concerts in California during her stay here. Miss David stopped off at Seattle on her way to San Francisco where she gave ten lessons in the one day she was in that city and where she accepted an engagement to appear in concert some time in October. On August 15th a reception was given in Miss David's honor at the Claremont Hotel to which a number of the artist's friends had been invited. During November Miss David will give a number of concerts in Los Angeles and vicinity. Among the guests who followed an engagement to appear in concert some time in October. On August 15th a reception was given in Miss David's honor at the Claremont Hotel to which a number of the artist's friends had been invited. During November Miss David will give a number of concerts in Los Angeles and vicinity.

Adrienne Michel, mezzo contralto, is soloist at the Sunday evening concert at the Whitcomb Hotel Orchestra tomorrow. The program under the musical direction of Stanislas Bem, will be as follows: March Radetzky (F. Lehár); Overture, Morning, Noon and Night (F. Suppe); Waltz, "Pommes" (F. Lehár); Vocal Solo, ARIA The Blind Girl's Song (Ponchielli), (from La Gioconda), Adrienne Michel; Selection, Eva (F. Lehár); All Soul's Day (Richard Strauss); Vocal solo (a) Morning (Oley Speaks), (b) Lamie Love (Frederich Vandepool), (c) The Cry of Rachel (Mary Turner Salter), (d) Thine, O God, for the Garden of Gethsemane (Ries), Adrienne Michel; Czardas Princess (E. Kalman); Vocal solo, ARIA O Mio Fernando (Donizetti), (from La Favorita), Adrienne Michel; Grand Opera Selection Faust (Chas. Gounod).

Lillian Hoffmeyer Hayer, mezzo soprano, with Henrik Gjerdum at the piano, soloist at the Sunday evening concert of the Whitcomb Hotel Orchestra of which Stanislas Bem is the director, on Sunday August 19th. The following program was enjoyed by a large and enthusiastic audience: March, Soldiers of Fortune (A. Pryor); Overture, Iphigenia in Aulis (Ch. W. Gluck); Waltz, Little Blue Bird (F. Kreisler); Vocal Solo, Ah rendimi (Mitrame) (Rossi), Lillian H. Hayer; Selection, Algeria (Victor Herbert); Ballet Music from Aida (Verdi); Vocal solos: (a) Lehn deine Wangen a meine Wang (Jensen), (b) By the Waters of Minnetonka (Lleaurand), Violin Obligato, Eugenia Bem, (c) Life (Curran), Lillian H. Hayer; Largo from the New World Symphony (Dvorak), Lillian H. Hayer; Vocal Solo, Ah rendimi (Mitrame) (Rossi), Lillian H. Hayer; Grand Opera Selection, Tannhauser (R. Wagner).

## HALLETT GILBERTE, A KING OF MELODY

One of the Foremost American Composers, Who Has Made His Home in California, Expresses His Faith in American Music and Music Makers

BY LLOYD DANA

Hallett Gilberte is in love with California! The well known composer admitted this to me in an interview last week at his interesting Pasadena home. After nineteen summers spent at Melody Manse, his home at Lincolnville Beach, Maine, the composer of Come Out in the Sweet Spring, I Sprung from Daddy's Love Song, The Two Roses; and other widely known songs, came to Southern California and quickly fell under its magic influence.

Mr. Gilberte's eyes fairly shown with enthusiasm as he developed his ideas of the musical future of California. For music to be a vital factor in this country it must grow from the people. "I regard it as most important," he said "that American music be included in the repertoire of all soloists and orchestras. It may not always be very good music, but nevertheless it is the beginning of our national musical growth. For America to become musical in the true sense, something else is necessary beyond an appreciation of fine music, and that is the kind of music which is not only translated into the native idiom of the people, but which carries the characteristic flavor of America her great position in the world of today."

Particularly in California does Mr. Gilberte see vast creative possibilities. "There will grow up here by this blue Pacific a great race of people, and with them, bands and music-makers who will create a new and vigorous music, which will attach me so strongly to this country of blue skies and golden sunshine. I look back to happy memories to my home state of Maine, still I believe the great future lies in California."

None of America's composers has a more typically American background. Born of a French father and a mother in the stern rock-bound coast of Maine, Gilberte, trained in music from an early age, was by his gifted mother—who by the way was the daughter of a son to sing Kathleen Mayvornee—appeared with her in concert as a soprano. "As early as I can remember I was composing music in my little head. The first thing I did that was worth while was 'The Land of Nod, for which Wheeler Wilcox—whom I knew well—wrote the words."

As a boy, Gilberte was a member of various barnstorming troupes. "I soon earned the nickname of the old maid from my habit of carrying fabrics and decorative knickknacks in my trunks to render my a wretched hotel room habitable. I always made friends with the cook, via a pass to the show, and what with little extras such as suppers brought to my room, managed to soften the roughest edges of this nomad theatrical life."

The composer laughed reminiscently, and a roughish twinkle flashed in the eyes which I suspect were very like those of his Irish mother. "I was musical director for Ethel and Lillian Tucker on a Maine tour one season and one of the things I was advertised to do was to play blindfold. The audience could step forward and blindfold me, to a silk handkerchief, my eyes and then—Ye gods! how I did play. The audience said it was simply marvelous, when as a matter of fact I could have played if they had tied my whole head up for course, for it was from memory I played. Hardly was right I got five dollars more a week for the blindfold act. Then I was with a spiritualist once, played messages from the dead and all that sort of thing, anything to make a dollar and pay for my lessons until I could get started."

Such internationally acclaimed singers as Frances Alda, Paul Althouse, Merle Alcock, Jeanne Jomelli, Anna Case Marcella, Grace, Louis Graveure, Arthur Kraft, Florence Lamont, Florence Macbeth, Olive Nevins, Marie Rappold, Leonora Sparkes and many more singers, Gilberte's songs, Californians who have delighted their audiences with his music include Thad Harvey who scored a brilliant success at the Hollywood Bowl last Saturday night singing Come Out in the Sweet Spring Night, Margaret Messer Morris uses this song on most of her programs, Virgie Lee Mattson, the contralto, sings Gilberte's Ah Love But a Day, and Alice Forsyth Moser, the brilliant soprano, features the songs of this composer. Flora Myers Engle has just made an Ampico record of Come Out in the Sweet Spring Night.

"In my songs the words are the most important. A fine melody may suggest beautiful melody, but it is impossible to set words to music. Some of my songs were written spontaneously, but mostly they are the result of years of polishing and developing. The Devil's Love Song, for instance, took seven years before it was completed to my satisfaction, and," said the composer, "I believe it is my masterpiece." Mrs. Gilberte's wife of the composer is also an artist and has written the lyrics for several of his songs, including the Waltz Song.

Although he has only been among us less than six months, Hallett Gilberte is making his weight felt in musical circles through the excellent lyric quality found in his songs. "King of Melody" as the noted vocal coach Yeatsen Griffith calls him, Hallett Gilberte occupies an important position in the august company of American song composers.

Vincent De Arillaige, the prominent pianist and pedagogue, played the pipe organ at the inaugural service of the new San Anselmo Church on Sunday, August 12th. Archbishop Edward Hanna was officiating and the service was most impressive and ceremonial. Mr. Arillaige delighted the congregation with several well chosen organ solos.



## GRAND OPERA TICKET SALE BEGINS MONDAY

With the opening of San Francisco's first season of its own grand opera less than five weeks distant, interest today is centering around the fact that the general seat sale for the eight productions to be given from September 26th to October 8th begins Monday morning at Sherman, Clay & Company. Timothy Healy, chairman of the San Francisco Opera Association and his associates expressed confidence that the opening days of the ticket sale would remove any doubt as to the earnestness of the desire here for a permanent opera organization. Countless inquiries have been received during the past weeks it is said, not only locally but throughout the state.

The opera association is endeavoring to make the coming season one that will long be remembered by San Franciscans. According to Timothy Healy, the unfolding of the opera plans to date have surpassed the expectations of all those associated in the enterprise. The plans for the seating arrangement and the decoration of the auditorium, the list of artists secured, in fact everything points to a memorable operatic achievement. Many of the artists for instance are men and women of international renown such as De Luca, Gigli, Mario, Saroya, Gandolfi and others. In the case of Gandolfi his appearance in San Francisco will mark his American debut. Gandolfi is rated as one of the finest of Italian baritones. He has sung a number of seasons in Europe and recently completed highly successful engagements in South America and in Spain.

In San Francisco Gandolfi will make his first appearance on opening night in La Boheme. Throughout the season he is to be given roles according to Gaetano Merola, director of the association, commensurate with the significance of his first American appearance. Queenia Mario will need no introduction to San Francisco audiences. Since her initial engagement with the San Carlo Opera Company in 1918 she has been constantly before the public's eye. Her appearance preliminary to the opening of her season with the Metropolitan is regarded as an achievement by those in charge of the San Francisco Opera Association's destinies.

Mario will appear in some of the most difficult lyric coloratura roles. Her voice is one of singular charm and individual quality. Her interpretative conception of her roles is marked by fine taste. Her first appearance was two years ago when she won hosts of friends by her splendid work. Saroya is an American girl born in Germantown, Pa., who has won laurels not only at home but abroad. She made her first appearance with the Boston Opera Company where she early won recognition as being one of America's best dramatic sopranos.

During the remarkable season of grand opera given last year by Merola at Stanford University, Saroya demonstrated her right to the title that she holds among the nation's great sopranos. Here among other things she will sing in Andre Chenier, Mefistofele and Tosca. According to Merola the production of the eight operas to be given during season will surpass anything that San Francisco has ever seen. Not only will the talent be of the best but every effort is to be made to give the operas in a setting and under conditions commensurate with the importance of this initial appearance of San Francisco's first operative endeavor.

## MUNICIPAL ORGAN RECITAL

Charles Lee Cooke, Jr., of Chicago, will be organist at the recital upon the great municipal organ at the Exposition Auditorium this Sunday afternoon, at 3 o'clock. Originally organist at the Abraham Lincoln Centre, founded by the late Jenkin Lloyd Jones, the young musician is now in his third year as organist and director of music at the Hyde Park Congregational church, where the pulpit is occupied by Dr. Theodore G. Soares, a noted divine.

Cooke has studied only in America, is a member of the American Guild of Organists and specializes in church and recital work. This will be his first appearance in the west and he comes with an excellent reputation. As is usual at these recitals there will be no admission fee, and J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, announces that everybody is welcome and that no seats are reserved. The attendance has increased every Sunday of late. The complete program is as follows: (a) Prologue (Suite for Organ) (Rogers), (b) Air for G String (Bach), (c) Gavotte et Musette (Bach), (d) The Bells of St. Anne de Beaupre (Russell), (e) Souvenir (Kinder), Tocatta in F (Fifth Organ Symphony) (Widor), (f) Spring Song (Mendelssohn), (g) Evening (new) (Keller), (h) Marche Religieuse (Guilmant).

Ada Clement announces that the String Orchestra of the San Francisco Conservatory of Music, of which she is the head, will be under the direction this season of Artur Argiewicz. Mr. Argiewicz, is one of the foremost violinists of California, being well known as both soloist and instructor, and enjoying the position of assistant concert master of the San Francisco Symphony Orchestra. The String Orchestra of the San Francisco Conservatory of Music will be divided into two sections, the Junior and Senior sections. The work of this aggregation under the direction of Mr. Argiewicz began last Wednesday, August 29, at the Conservatory, 3425 Sacramento Street where all information of its activities can be secured.

## SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

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San Jose, August 21, 1923.

Mr. and Mrs. Miles A. Dresskell, who are summering in Cleveland, Ohio, going east with the intention of several months of rest, have been quite active. Mr. Dresskell, head of the violin department of the College of the Pacific, has been doing quite a bit of concert work in Cleveland and throughout the state. Mrs. Dresskell, soprano, who is always in demand here, has also been appearing in recitals. She is also having the honor of singing in the Old Stone Church in Cleveland. This renowned church, which is over a hundred years old, is also famed for its very superior music. During the months of July and August Mrs. Dresskell has been soloist and substitute soprano in the quartet of this well-known choir.

The recently organized Scioto Band will give its first concert Wednesday evening, August 22, in the grounds of the Hotel Vendome. The band is being directed by Edward Towner, well-known band director of this city. Willard C. Parsons is manager and C. E. Tatt is secretary.

The Authorities at the state library at Sacramento have included the name of Leroy V. Brant, director of the Institute of Music of San Jose, in a compendium of the musicians of the state. Brant is now being compiled. This honor accorded Mr. Brant means that he will be included in a volume of biographical sketches of California musicians.

Warren D. Allen, organist of Stanford University, gave the following programs during the week: Sunday afternoon: Chorale and Cantabile (Jongker); Bourree, in D major (Sabin); Nocturne (Grieg); Fiat Lux (Duhois). Thursday afternoon the following numbers were heard: Chorale Prelude on Jesu Meine Freude (Bach); Menuet in E flat (Bizet); Adagio (Bizet); March For a Children's Festival (Delamarter).

Mr. Allen will omit his usual afternoon recital Tuesday August 21 and in the evening George Whitfield Andrews of Oberlin, Ohio, will play the following program: Chorale No. 3 (Frank); Intermezzo from Symphony No. 6 (Widor); Soeur Monique (Chopin-Guil-mant); Scherzo and Cantabile from Symphony No. 2 (Vierne); Passacaglia and Fugue (Bach); Ave Maria (Schubert-Nevin); Liebestod (Wagner-Gibson); Tocatta on a Gregorian Theme (Barnes); Sunset Shadows (E. W. Andrews); Intermezzo from Sonata No. 2 (G. W. Andrews); Christus Resurrexit (Ravello).

San Francisco is planning a memorial for the late Clarence Urmy, California poet, musician and teacher. South Park has been chosen as the setting for the memorial as relief both because it typifies the old San Francisco and because the poet had lived and worked there. Dean J. Wilmer Gresham of Grace Cathedral, for whom Mr. Urmy played the organ in Trinity Church during his rectorship in the San Jose Episcopal Church, is in charge of the memorial fund. Friends of Mr. Urmy who wish to share in this beautiful tribute may send whatever funds they wish to contribute, even the smallest amount.

Because the poet and musician has been so often likened to those picturesque singer of old—the troubadours the idea of his friends is that the memorial shall take the form of a troubadour with cloak and guitar. Mr. Urmy liked to think of himself as a troubadour singing his way through the world. This character he described in his The Day That I Was Born, and for whom he named his book of poems, The California Troubadour. The former exquisite little sketch of the old San Francisco, published long ago in the Argonaut, is to be reprinted in booklet form to be sold to swell the memorial fund.

A day or so ago E. K. Johnston editor of the Mercury Herald, wrote the following editorial on the Urmy Memorial:

## THE URMY MEMORIAL

One of the earliest of American poets said: "Grant but memory to us and we can lose nothing by death!" To perpetuate the memory of the late Clarence Urmy—the California Troubadour—a coterie of his intimates have evolved the beautiful idea of immortalizing it in bronze. This memorial, in the form of a bas-relief of a singing troubadour, with wind-blown cloak and rhombus guitar, is to be placed in South Park, San Francisco, the neighborhood of the Urmy home, where the poet-musician was born. Contributions to this memorial are being forwarded to San J. Wilmer Gresham of Grace Cathedral, San Francisco, from all parts of the United States. Wherever the California poet's influence extended—and he was, if anything, more widely read in the East than in the West—there he has friends who take this way of evidencing appreciation of "the exquisite expression of exquisite impression" which embodied his one preachment and practice.

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THE MUSICAL BLUE BOOK OF CALIFORNIA, which will be published by the Musical Review Co. early next season, will be an authoritative compilation of all those who contribute toward the musical life of California. Not to be represented in this Musical Blue Book will be synonymous to being absent from a huge assemblage of musical people who count in California.

Many San Joseans had the rare privilege of acquaintance with the poet as well as with his poems. As is ever the way when perspective blinds, this privilege was not sufficiently appreciated while it existed. Yet, certainly the majority felt some thrill of pride in bowing to him on the street, or in explaining to a friend at the theater: "Yes, that's Clarence Urmy, the poet. One always sees him at first nights. Yes, he's the dramatic and music critic of the Mercury—a distinguished and delightful person, but rather aloof." To those who passed him, or who heard night trips to the Mercury Herald's editorial rooms, there came surely a fleeting impression of romance as the poet, with hair in silvery contrast to the black, cavalier-hrinned hat he always wore, sped past, his dark overcoat swinging from his shoulders cape fashion. If Clarence Urmy ever put his arms through his overcoat sleeves no member of the Mercury Herald staff ever saw him do so. It was one of the many little different things about him, absolutely unaffected, that the staff delighted in.

To the majority perhaps the poet did appear aloof. He was remote as Joseph Conrad is remote. Never curt, never ungracious, but simply too engrossed in the search for truth and beauty to be interested in the trifles of little significance that consume the lives of most of us. Never in his many years as dramatic critic, for example, was he known to go "behind the scenes" to meet some haloed star or famous personage of the concert-stage. When he approved a play or an individual's performance he paid generous tribute. But always his tribute was for the thing expressed rather than for the press-landed medium of expression. Though his position entitled him to the acquaintance of such visiting artists as Pavlova, Ethel Barrymore, John McCormack and other celebrities who occasionally brighten the local horizon, he never sought it. His concern was all for the art and not for the artist.

That Clarence Urmy carried the sword called "truth" through life as well as the picturesque guitar of the troubadour none will dispute. "Music must be sweet and songs must be true"—this was the code of the California singer who wrote:

"Sweet, go through the land, and Youth,

Prime and Age shall cry, 'Forsooth,

How mighty is the sword called Truth!"

For the benefit of those Santa Clarans who did not know Clarence Urmy's "poet-touch" we quote his own beautiful definition—

"What is the poet-touch? Ah, me, that every bard might gain it.

And having once attained the prize, forever might retain it.

To touch no thing that's vile, unless to teach the world to scorn it.

To touch no thing that's beautiful save only to adorn it!"

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L. E. BEHYMER

(Continued From Page 1, Col. 3)

her splendid ballet in January; The Music Box Revue, the greatest musical success on Broadway, in May; the Duncan Dancers; the Griffes Group, with Edna Thomas, who has just taken London by storm, Olga Steeb, pianist, and Sascha Jacobinoff, violinist; Tony Sarg Marionettes, in the new play The Chinese Willow Plate.

"In concert, Galli-Curci, John McCormack, Ernestine Schumann-Helwig, Harold Bauer, Pablo Casals, Frances Alda, with Lionel Tertis, Mary Garden, with Gutie Casali, cellist; Ignace Jan Paderewski, Vladimir de Pachmann, giants of the keyboard; beautiful Anna Case, artistic Emilio de Gogorza, Jolly Renato Zanelli; Ossip Gabrilowitsch; the greatest of all lieder singers, Elena Gerhardt; Tony Sarg "himself"; the religious play The Book of Job, which has made such a sensation in all dramatic circles in the East; Jeanne Gordon, the gem of the Metropolitan singers; Efreim Zimbalist; Paul Kochanski and Arthur Rubinstein in joint recital; the Cherniavsky Trio; Charles Hackett, tenor; Tita Schipa, tenor, on his first visit to the West; Jean Gerardy, the well known cellist; Ferenc Vecsey, the sensational new violinist; Joseph Schwarz, baritone; Josephine Lucchese, coloratura soprano; Josef Lhevinne, pianist; Feodor Chaliapin in concert; Ethel Leginska, pianist; Cecil Fanning; Nora Bayes in her musical and dramatic productions; and in the string music line, the San Francisco Chamber Music Society and the London String Quartet.

This gives an idea of some of the offerings that we will have. It means a banner musical year for the west, the placing of Los Angeles, San Francisco and the cities of the Pacific West more firmly on the music map of the Western hemisphere. The eyes of all America are turned upon this section and they expect some day to all California as the Athens of America.

### WINTER WATTS RECEIVES PRIX DE ROME

Since the establishment of the Department of Musical Composition in 1921 by the American Academy in Rome, four Fellows have now been appointed. Leo Severy of Chicago, Howard H. Hanson of San Jose, Calif., and Randall Thompson of Roxbury, Mass., are now pursuing their studies at the Academy under the guidance of Professor Felix Lamond, who has charge of the department. A fourth award has just been made to Winter Watts of Brooklyn, N. Y., who received honorable mention in the competition last year.

Mr. Watts was born in Cincinnati, Ohio, of American parents, neither of whom was a musician. His only early musical training was as choir boy from the age of 9 to 14. He early displayed a talent for drawing and at the age of 13 entered the Cincinnati Art Academy. The following four years were spent in an architect's office. At the age of 18 he turned to the study of singing and organ, and for the next three years was occupied with singing, playing and directing choirs in Cincinnati. Then quite suddenly he began to compose, writing light opera and many songs, and incidental music for plays in New York City. Next, for a short time, he conducted a road company, giving "Martha" and "Bohemian Girl," and after a few months in vaudeville he went to Florence, Italy, to study singing. His money soon gave out and he returned to New York where he received a scholarship at the Institute of Musical Art, taking up the serious study of composition under Dr. Percy Goetschius. After an intensive course of study for three and one-half years he graduated in 1914. He then taught theory for a year in California and later substituted for a year at the New York Institute of Musical Art.

Among his compositions are incidental music for Alice in Wonderland (produced at Little Theatre, N. Y., in 1920), Etching, suite for orchestra (first two movements played at the Stadlin, College of the City of New York, in 1922), Vinegar Man, a dramatic ballet, Miniver Cheely, ballad for baritone and orchestra, Vignettes of Italy, a song cycle for high voice, and about 200 songs, of which over 70 have been published, including Wings of Night, Pierrot, Entreat Me Not to Leave Thee, Nightingale and the Rose, Like Music on the Waters, etc. This year Mr. Watts also won the Pulitzer Traveling Scholarship in musical composition, awarded by Columbia University, and he is at present about fulfilling the obligations of that honor.

On October 1st he will enter upon the American Academy's Fellowship, which bears the name of the late Horatio Parker. The appointment is for a term of three years and the annual allowance is \$2000 with free residence and studio at the Academy and opportunity to visit the important musical centers of Europe.

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There is to be a similar competition for a musical Fellowship every year. The American Academy is endeavoring by this means to encourage the young musicians of America in the same way in which the famous Prix de Rome has aided in the inspiration and development of many composers in the modern French school.

Laetitia Anna Miller, presented her pupils in a special program at the Twentieth Century Club, Berkeley, on Saturday June 16th, and although this is rather late to record the event, it was so creditable that it deserves even this belated mention. The concert proved most interesting and a very great success, the numbers being short but very varied. Some of the pupils were in costume and little eight-year-old Dudley Manlove who proved a success during an engagement at Grauman's in Los Angeles, assisted. Another assisting artist was Miss Keogh, the well known and artistic San Francisco dancer who has taken part in prodigies at the Tivoli, Granada, California and other theatres. Another assistant was little four-year-old Loris Erma Royce who was quite a wonder in the pianologue. Miss Miller believes in the co-relation of the arts and therefore had the concert numbers interspersed with the assisting artists just mentioned. Miss Miller expects to open a two-piano studio in the fall with her sister, Mrs. Anne M. Lobenstein, cellist, assisting. These artists will later introduce a number of beautiful ensemble and orchestral compositions. Miss Miller is a member of the Alameda County Music Teachers' Association and the San Francisco Musical Club. Miss Miller is at present studying with Mme. Kalova, the distinguished Russian violinist and concert artist. The program presented by Miss Miller's pupils was as follows: Piano, six hands, (a) March, (b) The Cuckoo (Presser), Catherine Connolly (Pupil of Mary Connolly), Myrtle Severy, Mary Connolly; Violin, Song of the Mermals, from Oberon (Wyer), Gertrude Asman, Dorothea Asman at the piano; Piano, Arpeggio Waltz, Happy Meadow, Lark (Otto Cesana), Eva Dimpfel (in Costume); Violin, Dream of the Rosebud (Dodd), Alden Olson; Piano, Dorothy (Lampe), Dorothea Asman (in Costume); Two Violins, Duet, (Pleyel), First Violin, Alton Hollenbeck, Second Violin, Mrs. Miller; Piano, Slighthearts (Streabog), Helen Libbey (in Costume); Violin, Ballet Music from "Les Millions d'Arlequin" (Drigo), Ernest Perry; Piano, Serenade Espagnole (Metr), Jewell Reigner (in Costume); Piano, The Moon (Stevens), Constance Hopkinson (in Costume); Piano, six hands, Anvil Chorus from Ill Trovatore (Verdi), Richard, Dorothy (in Costume) and Tom Stevenson; Violin, Elves Dance (Jenkins), Agnes Lehtonen; Piano, Buck Dance, Dudley Manlove; Piano, Serenade (Drigo-Romano), Charles Dull; Violin, Feilerich March (Hollaender), Ralph Davidson; Piano, Intermezzo Russe (Franke), Ruth Brocklehurst; Piano, Kentucky Hone (Transcription) (Snow), Tom Stevenson; Piano, Caprice Sylvan (Bertha Weber), Grace Switzer (in Costume); Violin, Italian Air (Risland), Arthur Malmstrom, at the Piano, Tyrin Malmstrom; Piano, At Twilight (Lindsay), Loretta Hyde; Piano, Dixie (a six-hand arrangement) (Lerman), Helen Libbey, Grace Switzer and Helen McDonnell (in Costume); Violin, Bohemian Girl (Balle), William Zuerner; Piano, "Chimes" (Armstrong), Helen McDonnell; Piano, "Where We Haven't Said Our Prayers, Loris Erma Royce; Piano, Etude (Sudds), Albert Severy; Piano, Sea Spray (Hashbronck), Florence Mulgrew; Piano, Oriental Entr' acte (Maarice), Grace Switzer (in Costume); Piano, Melody in D Flat (Bertha Weber), Lorraine Severy; Piano, Meditation from Liliars (Massenet), Beatrice Rommel; Piano, Six Hands, Pete Napolitano (Carante), Walter (Biehoff), Mary Connolly, Lillian Forster and Lorraine Severy; Piano, Oriental Dance from Wonderland (Victor Herbert), Herbert Ingham; Piano, Tremolo Etude (Rosellen), Dorothy Stevenson; Piano, Tambouritz (Heller Nicholls), Richard Stevenson; Piano, Aragonaise from "Le Cid" (Massenet), Muriel Bjork-

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man; Piano, Concert Paraphrase Mocking Bird (Hoffman), Lillian Forster; Violin, Air Varie (on a Theme by Weigl) (Dacla), Yngve Christianson; Piano, (a) Moonlight Sonata (First Movement) (Beethoven), (b) Polish Dance (Scharwenka), Yngve Christianson; Piano, (a) Moonlight Sonata (First Movement) (Beethoven), (b) Polish Dance (Scharwenka), Yngve Christianson; Second Violin, Joseph Connolly, Piano, Mary Connolly; Piano, Faust (Gounod-Leybach), Mary Connolly (in Costume); Ensemble, Andantino (Lemare), Mrs. Ottilie Paul, Mrs. T. Quinn, Yngve Christianson, Winifred Connolly, Mrs. A. Huckendorff, Ernest Perry, Mrs. L. A. Miller; At the Piano, Mrs. Anne M. Lobenstein; Flute, The California Poppy, Alice Keogh.

### FOURTH SEASON OF ST. FRANCIS MUSICALES

The fourth season of the Alice Seckels matinee musicales, those unique and so different concerts, which are given in the ballroom of the St. Francis Hotel on Monday afternoons during the musical season, will once again claim attention with a series of the finest artists yet selected for the events. In all America no season of musical events is as conspicuous for its originality as this Seckels undertaking. The pretty ballroom is made over into an intimate salon, arranged with a homelike atmosphere, akin to a private recital in one of the great homes of the city. Chairs are placed in uneven arrangements, flowers and plants typify a Californian atmosphere, and all formality is dispensed with, and the usual air of the concert hall entirely eliminated. The Seckels series is sold by subscription, and year in and year out the same music lovers may be found taking advantage of their favorite matinees.

The artists engaged by Miss Seckels for the coming year, engaged through the offices of Selby C. Oppenheimer, under whose direct management the series is given, includes names high in the musical field. The dates on which they will appear, all Monday afternoons, and the participants follow: October 22, Queena Mario, soprano Metropolitan Opera Co.; November 19, Josef Lhevinne, Russian pianist; December 17, Elena Gerhardt, Lieder singer; January 14, The Griffes Group; March 24, Renato Zanelli, Metropolitan Opera baritone; April 14, Ferenc Vecsey, famous Hungarian violinist.

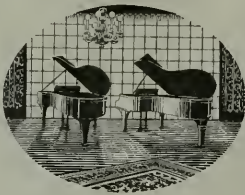
Queena Mario's recent successes at the Metropolitan Opera House and at Ravinia Park in Chicago, have stamped her as one of the world's greatest sopranos. San Francisco long ago discovered this, but it remained for last season to bring Mario the international fame she well deserves. Of Lhevinne there is little to say, he is recognized as one of the world's foremost pianists, among the half dozen of the very greatest. For many years Elena Gerhardt has been acknowledged the peerless interpreter of the Lieder of Schubert, Schumann, Brahms, Beethoven, etc. Her appearance in the Seckels series will be the first appearance the great artist has made in San Francisco in a decade. The Griffes Group is composed of Edna Thomas, the singer of Creole Folk songs, whose recent successes in London have forked a new standard for American artists across the Atlantic. Sascha Jacobinoff, the eminent violinist and Olga Steeb, the world famous California pianist. Unusual programs of songs and instrumental music are presented by this rarely talented combination. Renato Zanelli has been here before and has established a definite place for himself among San Franciscans. His baritone voice has been one of the main stays of the Metropolitan Opera Company for a number of years. Ferenc Vecsey is one of the great violinists not yet heard here. He is Hungarian's premier player and an artist of the highest rank.

Miss Seckels is now receiving subscriptions for next year's series, which as before is limited to 400 patrons. Her office is in the Foxcroft building, 68 Post street. Telephone Douglas 7960.

# The Travels of No. 10778 and No. 10623

## An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was unadmonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES.  
London and Buenos Aires.



## Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco



GODOWSKY  
Master of the masters at whose feet have sat at one time or another practically every great pianist of our day.

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## THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from last week)

Boston, one of the oldest seats of culture in the country, and until the last decade the admitted musical center of the hemisphere (and also the field of the writer's musical endeavors for the past year) is at least fifteen years behind the times in the musical presentation of pictures. With a population of nearly a million and being a natural center for almost another million, it only supports one theatre with an orchestra larger than nine or ten men. In this one theatre, where an orchestra of medium size holds forth, the musical policy is so narrow, in keeping with traditional New England custom to spend not more than twenty or twenty-five cents for every dollar of return, so miserly and through lack of vision, enterprise and good local management, that the musical expenditure is practically thrown away.

The writer has only been on the Pacific Coast a few weeks, and in that time he has been tremendously impressed and delighted with every phase of life in his future home but the musical-theatrical phase, which has left a doubtful flavor. He has been privileged to hear most of the picture-theatrical orchestras on direct, since arriving, and out of them all he can recall only three that impressed him favorably.

One of these was a little orchestra of nine men, mostly strings, in San Francisco whose programs were beautifully and intelligently played, evidently under the direction of an able, musically intelligent, and artistic conductor, who was unfortunately cramped as a conductor by being obliged to play an instrument while directing. Another was an orchestra of about twenty-five men in Hollywood which played pleasantly and musically except that the brasses could have been subdued considerably to the great improvement of the performance. This was under the direction of a man who was also able, musically intelligent and artistic. The third was an orchestra in Los Angeles of fifty men (for concert only) which played musically and artistically and whose offering was sincerely and enthusiastically received by the audience. The third part of the concert program played by this orchestra was labeled "Popular Impressions" and it consisted of some ten minutes of jazz. But played as it was, it was distinctly pleasing. No hideous sounds were attempted, shading was practiced, the orchestration was musically done, and it was conducted by a legitimate and able man, not one whose knowledge of music was bounded by jazz only.

The writer found San Francisco, in its theatrical world at least, jazz crazy, and the programs offered in it and Oakland, were ridiculous, unmusical and insulting to the intelligence. Los Angeles seemed to be the throes of a contest in which the various managers were trying to see who could offer the largest numbers of musicians, usually under men of mediocre ability, the greatest number of chorus girls and would-be ballet dancers, and the greatest "flash" in the line of musical entertainment, with which to dazzle their public. Slighting musicianship, in the sense that it is offered by, for example, the Riesenfeld theatres in New York, and the Balaban & Katz theatres in Chicago, seems to be conspicuous by its absence in West Coast theatres. Indications point to the fact that in a few years, the picture part of the program in Los Angeles theatres, at least, will be confined to a mere showing of perhaps a News reel or two, the balance of the performance being given over entirely to a cheap vaudeville performance augmented with liberal doses of jazz. Such are impressions.

The little word rubato is of tremendous significance to the orchestra conductor and has been mentioned several times in the foregoing as of great importance to the picture conductor. Rubato is almost entirely unknown in American picture theatres, excepting in a few outstanding cases, greatly in the minority. What is rubato, and what does it signify?

Baker defines it as a direction "that the performer (conductor) should modify the strict rhythmical flow of the movement by dwelling on, and thus (often almost insensibly) prolonging, prominent melody-notes or chords, this in turn requiring an equivalent acceleration of less prominent tones, which are thus "robbed" of a slight portion of their time-value." A little involved perhaps to the comprehension of the layman, but explainable in more simple terms. Rubato, a more elastic rhythm, may be compared to speaking certain words more slowly or more rapidly in order that the essential meaning of the entire sentence may be more strongly impressed upon the listener. It must not, however, break up the tempo; one authority has said on this point something to the effect that "we must heed the tempo, but not break it."

There is no doubt that the advent of rubato, and its now universal application by orchestra conductors of standing, has made all musical performance infinitely more pleasurable to the listener than it formerly was.

(To be continued)



## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

The foundation upon which every national school of music rests consists of folk song literature. The people as a community must sing before there is any hope regarding a national school of music, and there can not be any folk songs until there is a national impulse to give vent to music as the finest and most successful expression of deep emotions. As long as school boys will regard their comrades effeminate, because they enjoy music as a study and vocation, America is not yet ready to adopt a national school of music. Music must become the fundamental element of genuine regard and affection, and not something secondary in the national life, before this great commonwealth will join the ranks of the creative forces in musical art.

### OPPENHEIMER ARRANGES FOR MANY ARTISTS

S. Hurok, the well-known New York manager of famous artists and attractions is now in London, arranging elaborate plans for the 1924-1925 musical season. As his present season shows at least ten of the foremost attractions now under his direction, completely and solidly booked for comprehensive tours across the American continent. The tour of Anna Pavlova and her Ballet Russe, is completely filled, and Hurok is unable to accept any further engagements for the noted artist. While Kinney, the American etcher, who has been pending several months in Europe with Pavlova, writes that the dancer is still the youngest member of her ballet. She is not only the past mistress of her art, but she knows how to take the best care of herself, and how to keep the glow and enthusiasm of youth. Hurok has gone over the details of her tour with Pavlova, and during the coming season has also spent some time with Chaliapin in Baden-Baden, and with Joseph Schwartz in Gruenwald. Both of these artists are completely booked and Hurok will send Schwarz to Japan as well as presenting him in America.

Also under the Hurok management for the coming season are the ever popular Schumann-Heink, Efrem Zimbalist, Alma Gluck, and the Russian prima donna, who has had success with three great opera companies since coming to America, Alfred Mirovitch, the pianist and the famous Cherniavsky trio. Jews of great successes by all the Hurok artists comes from various points through out the world. From Berlin a telegram tells of the enormous triumphs of Josef Schwartz, Chaliapin is duplicating his sensational appearances in London. Pavlova has just completed a triumphant tour of the Orient and Egypt. Zimbalist has appeared in London with outstanding success, and Schumann-Heink more than ever holds her place everywhere as the most beloved singer in America.

Selby C. Oppenheimer of San Francisco is the sole representative of the Hurok office in Northern California, and during the coming season he has arranged to bring to San Francisco and other cities the Pavlova ballet, Zimbalist, the violinist, Schumann-Heink, Chaliapin, Schwarz, and the Cherniavskys.

### HAROLD PARRISH WILLIAMS IN EUROPE

Harold Parrish Williams, baritone singer, former karelaykan, known professionally as Parrish Williams, is meeting with splendid success abroad, according to recent reports. Recent appearances in Munich, two in Berlin in Dresden, and two in Copenhagen have brought forth splendid notices from the critics in these countries. The second concert appearance in Copenhagen was arranged as a result of insistent demand, owing to the success of the first, the papers bearing headlines to the effect that, "Parrish Williams is the first American to 'go over' in Copenhagen."

Musical America recently published notices from the Berlin correspondent speaking enthusiastically of Parrish Williams' appearances there, and the demand for encore after encore at the end of the program. Preparations have been made for concerts in the fall in Paris, London, Monte Carlo, Milan and Florence.

The general tone of the press is that Parrish Williams is a "powerful baritone, well schooled and well laced." The Berlin correspondent speaks of him as a "baritone and declares that he is 'making a big sensation by his fine abilities in musical execution, and musical culture, with a personality that wins its way to the heart.'" Alfred Toft in Copenhagen writes: "Mr. Williams surprised us with his huge baritone, and he knows how to use this huge baritone with a fine artistic skill. Many songs had to be repeated, and the interesting and charming artist had at last to sing several songs before the program. He has unusual pianissimo and knows how to use his voice."

### Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Leroy V. Brant, director of The Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second Street at San Salvador, San Jose.

#### YOUR ATTITUDE TOWARD MUSIC

Within the past few days I saw in a daily paper a cartoon drawn by one of the foremost cartoonists of America picturing a small boy practicing his piano lesson. This caricature treated various phases of the pain which the boy experienced in the course of his half hour's practice, and it finally showed how he vanished like the proverbial streak of geared lightning with the striking of the hour. There was a great deal of truth in the picture, as my memory looking back over the stretch of years to the time when I was a small boy tells me. Yet, I submit to every thoughtful person, the publication of such a picture as this, appearing as it doubtless did in newspapers all over the land, is a bad thing. This statement brings me to the main thought which I desire to impress on the minds of the readers of this article. The thought is that in order to do music, as well as any other thing well, one must have toward it the right attitude of mind.

If it not apparent to the reader that every small boy looking at a cartoon such as the one I have described is immediately thereby strengthened in the armor in which he endeavors to case his mind of the music? Every reader has had the experience of reading some article, or seeing some picture, favorable to an opinion held by him, and has felt the warming of the heart which comes with the discovery that some one agreed with that opinion. And the reader was made doubly sure by such a discovery that that position was correct, or that idea was entirely right, by the discovery that other people, if only in part, held the same opinion or the same idea. Following out this line of reasoning it is apparent that the first step in the musical education of a child is, to use business parlance, to "sell" the child on the idea of studying music. In other words the child must have the correct attitude of mind toward the venture he is about to make.

It is for this reason that I have long advocated having children start to learn music some six months in advance of the time that they start to school. It is much easier to sell the child on the idea of school than on the idea of music, for the reason that the school has back of it all the legal machinery of the State and nation, while the music teacher has back of him his own personality, the natural desire of gaining his money, and the readiness of the parents to do what they wish, and the backing of the parents which is frequently a doubtful asset. With these handicaps it is any wonder that I speak of the correct attitude of mind, and suggest that the reader consider it in the case of his own particular child? I have an acquaintance, a widower with a child of fourteen years. This young girl had a sweet character, and rather accomplished in many respects. He was telling me of his experience with her along musical lines.

"I gave her music lessons," he said, "but she didn't want to practice. I kept it up, though, till finally one day I asked her teacher how she was getting along, and the teacher said 'Fine.' This young girl had touched the piano for two weeks and so I said that that was the last of it!" How unfortunate! This young girl will say in the days to come that her father was wrong in the way in which he handled this matter. The girl had the wrong attitude, of course. This attitude was abetted by the father, and surely was not helped in this

That sooner or later America will prove a pathfinder in future musical discoveries can not be questioned by any intelligent person. In fact it is the only nation in the world today that will have something NEW to offer, all other countries, even America itself are more or less influenced by the masters and the art that preceded them. It is left for America to strike out for itself and present the world with something new, something vitally individualistic, something entirely original. And I for one feel certain that when that time comes America will be found thoroughly prepared for its great task. While I am not in sympathy with the deplorable malpractice of jazz playing as it is manifest in so many ways, there is nevertheless something in the character of so-called jazz music that is distinctly American and original and that will unquestionably form a part of the material of which the future national music of this country will be composed. We are now in a period of transition as far as music and for that matter other arts, are concerned. We do not live in an artistic age, we rather enjoy the blessings of a time devoted to invention, discovery and mechanical ingenuity, but we do live in an age devoted to searching for new ideas and new fields and while the ultra modern composers have possibly not yet arrived at a period of their art which would definitely give us something tangible and complete, yet they are paving the way for new artistic developments, and who shall say but that American national music shall not be the first result of this searching for a new musical truth?

(To be continued)

case by the teacher! All in all, it appears that for the lack of a little understanding of the underlying psychological principles of the case our fair young woman will grow up without one of the most beautiful of accomplishments.

I could fill the columns of this paper with instances like the above, and could cite case after case where the lack of understanding has wrought great havoc with the education of children. I may say that the principle of which I speak is applicable to every phase of education just as much as it is to music. My desire in writing as I have is that I may incite the reader to thinking. Knowing that he does think he will make it easier for his child to gain that which is best in music and all other education as well.

A recital of the summer session students of the Institute of Music of San Jose will be held Wednesday evening, September 5, according to Leroy V. Brant, Director of the school. The school will open for the fall semester September 10.

#### PREFERS HIS "MARCHETA" WITHOUT JAZZ

Mr. Lipschultz of Warfield Theatre Earns the Gratitude of One of the Large Multitude Who Attends Moving Picture Theatres.

The following letter received by Mr. Lipschultz of the Warfield Theatre recently, speaks for itself: My Dear Mr. Lipschultz:

I do not presume to speak for anyone but myself and a few friends, but among the thousands of movie-goers in San Francisco there must be a great many who, like those for whom I can speak, often feel a strong desire to hear "Marcheta" played in a way that will make of it a thing of beauty, as it should be. I have heard it played five or six times within the past few weeks, and every time the melody, or air, or whatever you call it, was lost in the clamor of the musical effects which the experts of jazz invariably inject into all their playing.

Couldn't Marcheta be played sensibly—that is, without the jaccass braying of cornets and maniacal laughter of clarinets and saxophones, not to mention any other of the heathenish sounds with which jazz abounds? Though I frankly admit that my knowledge of music is absolutely nil—I am one of those who "don't know one note from another"—it seems to me that it should be possible to make good music out of jazz without a great deal more difficulty than is involved in making jazz out of good music, as has been done all too often of late.

With this in mind, I am going to take my nerve in both hands and suggest that you, Mr. Lipschultz, and your excellent orchestra, give a long-suffering public a chance to hear Marcheta played right. I feel confident that you will at least consider this suggestion; whether or not you follow it, is of course, a matter for your judgment. If you do decide to follow it, I feel reasonably certain that your efforts will be amply rewarded by the enthusiastic reception accorded the real Marcheta by your audiences; and I can assure you of the heartfelt gratitude of myself and the few friends of whom I have spoken.

Thanks for reading this letter; also, thanks, many thanks, for playing "Kamennoi-Ostrov" a couple of weeks ago.

Sincerely yours,  
I. O. ODEGARD

The California Institute of Music and Drama invited a number of prominent musical people from both sides of the bay to commemorate the opening of the new season by a reception given by the Advisory Board to the members of the faculty at Hotel Claremont in Berkeley on Tuesday evening August 21st. There was a large attendance and an excellent program was presented by some of the most prominent artists residing in this district.

# WEEKLY LOS ANGELES MUSICAL REVIEW

MISS LLOYD DANA IN CHARGE

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

**Hollywood Bowl Concerts**—With only three weeks of Bowl concerts remaining the attendance keeps up at a high mark which speaks highly for the deep impression the orchestra under the leadership of Emil Oberhofer has made on a growing musical public. Despite the large number of programs and the consequent hard work necessary for their preparation conductor and personnel have proved equal to every occasion, and one feels at each performance how well they retain their original enthusiasm.

Elinor Remick Warren, earned hearty applause with her graceful interpretation of the Mozart D minor concerto. Superficially it may seem a daring undertaking to attempt such delicate and, from the nervous modern viewpoint, unemotional music. As a matter of experience, however, this is just the right sort of music to choose for the outdoors. So-called "emotional" music—i. e. music which seeks to bring about an excited nervous condition in the listener, rather than music which strikes a like rhythmical and melodic response in the auditor—has a tendency to go rather flat outdoors. The paraphernalia of passion does not work so well, far away from drop-curtain and spot lights. Miss Warren, then, showed fine taste in choosing Mozart. She played gracefully, with ease, and quite enough power, reaching all corners of the great amphitheater. For encore she played the Schumann-Liszt Dedication with a fine feeling for the pianistic charm of Liszt's arrangement.

Among the delighted friends, Gertrude Ross and her first teacher, Katherine Cooke, were among those especially happy in Miss Warren's success.

The program contained two Beethoven numbers—Larghetto, from the second and Scherzando from the eighth symphony. These were played with exquisite understanding and finesse. They are light moods, the first delicately sentimental, the latter, charmingly playful, of a mighty and passionate nature, and somehow the Prelude and Love Death from Tristan lost much by being played next to them. The whole Wagner machinery for the manufacture of excitement seems a little tawdry in the open air, like a worn stage costume without its artificial lighting, or a painted face in daylight.

Tschaikowsky's Capriccio Italien was perhaps not well played, but to me there seems little incentive to play such music well. Perhaps it was well played, it is hard to tell, the music seems so lacking in greatness.

During the week of August 12 to August 18 the Pacific Palisades Chautauqua presented some of the season's most notable musical programs, during this, their Music Week. Let us hope that next year will profit by the excellent work of this summer and the Chautauqua in Temescal Canyon near Santa Monica will receive the support it surely deserves. No expense has been spared to secure fine artists, and the week's programs, indeed the entire season's offering would be difficult to match.

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Umberto Sistarelli, now appearing as first violinist at the Hollywood Bowl Symphonies, is the composer of *Fatalita*, an opera which achieved considerable success during the past year in Italy. He has many other triumphs to his credit. His choice of the Knabe for his personal use is in accord with the best musical judgment of the world.



of finer quality than the Los Angeles Trio, May MacDonald Hope, founder and pianiste, Calmon Luboviski, violinist and Ilya Bronson, cellist. They gave the following program at the Chautauqua on Wednesday, August 15: Trio D minor Op. 49 (Mendelssohn-Bartholdy), Los Angeles trio; cello solo, Nocturne (Dvorak), Ilya Bronson; piano solo, Rhapsodie 12 (Liszt), May MacDonald Hope; violin solo, Introduction and Tarantelle (Sarasate), Calmon Luboviski; Rondo from Trio in D major (Haydn), Elegia and Allegro from the Arensky trio, Los Angeles trio.

Unity of thought and a well-sustained emotional pitch invariably mark the playing of this trio of artists. Never do they take their performances lightly, invariably coming to their work well prepared—the mark of sincere musicians who appreciate the high calling and serious responsibility of the virtuosi who undertake to interpret the music of great composers. This little forerunner of their artistry makes one look forward with great expectancy and relish to their approaching winter season.

The Pacific Palisades Quartet composed of Melba French Barr, soprano; Florence Middaugh, contralto; Ewart Williams, tenor and Lawrence Tibbett, baritone, with Lorna Gregg as accompanist, gave the following program on Wednesday evening: A Song of Liberty (Mrs. H. H. A. Beach), Where My Caravan Has Rested (Herman Lohr), the Quartet; solos (selected), Ewart Williams; song cycle—On Jhelum River (Amy Woodford Finden), Melba Barr and Lawrence Tibbett; trio—The Mariners (Randegger), By the Waters of Minnetonka (Lierceance), Good Night, Beloved (Piafatti), the Quartet.

During the season, under the able direction of Lawrence Tibbett, this ensemble has gradually grown into an unusually harmonious quartet, and this final concert proved a high-water mark among their summer performances.

An excellent program was presented on Friday afternoon, August 17, at the Pacific Palisades Chautauqua by Annis Stockton Howell, soprano; Elinor Remick Warren, composer-pianist and Grace Wheeler Warren, violinist from Santa Barbara. The following program was given: Praeludium and Allegro (Pagnani-Kreisler), Romance from D minor Concerto (Wieniawski), Gavotte (Bach-Kreisler), Grace Wheeler Warren; Rose Softly Blooming (Spohr), Mermald's Song (Haydn), My Love, Cella (Monroe), Aria di Poppea (Handel), Annis Stockton Howell; Romance (Frank La Forge), Elves in the Moonlit Glen (Elinor R. Warren), Little Star (Ponce), Ride of the Cowboy (Gertrude Ross), Elinor Remick Warren; Spanish Dance (Granados-Kreisler), From the Canchabreak (Samuel Gardner), Hymn to the Sun (Rimsky-Korsakoff), Liebesfreud (Kreisler), Grace Wheeler Warren; Supplication (Frank La Forge), May, the Maiden (John Alden Carpenter), Nadie Me Quiere (Old Maid's Song) (Gertrude Ross), I Have Seen Dawn (Elinor R. Warren), Invocation to Spring (Elinor R. Warren), Annis Stockton Howell.

Miss Howell sings with a clear beautiful soprano voice and her programs are invariably well chosen. Miss Warren's work is well known to Californians, her compositions proving favorites with many well known artists. She charmed her audience with her thoughtful playing. Grace Wheeler Warren of Santa Barbara contributed largely to the afternoon's pleasure, choosing splendid violin music which she played with charm and fire. Among those present was Gertrude Ross, whose Ride of the Cowboy was played by Elinor Warren, and Nadie Me Quiere (old Maid's song) was sung by Annis Stockton Howell.

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A program to delight the lover of good music was presented at the Palisades on Friday evening by Charles Wakefield Cadman, composer-pianist and John Smallman, haritone, in joint recital. Mr. Cadman charmed his audience with pianoforte rendering of his own compositions and a group of his songs were sung by John Smallman, who is a singer of unusual intelligence and fine musical taste. Mr. Smallman has delved into early classical sources for such works as the *Invocazione* and has fine feeling for such lovely old English songs as Purcell's *Passing By*, and he was also particularly happy in a group of French songs. This proved one of the most interesting concerts of the Chautauqua series.

The Philharmonic Orchestra—A brilliant season is in store for patrons of the Los Angeles Philharmonic Orchestra, what with a scintillating array of soloists, new works added to the repertoire, the appearance of a distinguished guest conductor and the added interest due to the presence of new performers with the orchestra itself.

Conductor Walter Henry Rothwell has been busily engaged during the summer studying new scores and there have been some thirty-two new books added to an already comprehensive library.

The soloists include Claire Dux, the new soprano of the Chicago Opera Company, who has established herself as one of the great international personages in the operatic and concert field; Mme. Olga Samaroff, American pianist, whose appearance abroad and in this country are notable events; Albert Spalding, who is today in the front ranks of the world's violinists and an artist who is mature in sentiment and expression even though only thirty-four years of age; Sophie Breslau, the American contralto, of the Metropolitan and Chicago Opera fame who has captivated Los Angeles audiences in former appearances; Sylvius Noack, violinist, the concert master and assistant conductor of the Philharmonic Orchestra, a brilliant soloist when he temporarily forsakes the ensemble; Pablo Cassals, acclaimed by fellow musicians and the public on three continents as the greatest violin cellist alive; Erno Dohnanyi, the greatest living Hungarian composer and pianist, the greatest figure to visit our shores since the advent of Rachmaninoff; Mme. Helen Teschner Tas, one of the finest women violinists before the public today; Elena Gerhardt, mezzo-soprano, the greatest lieder singer of the century, who has received a veritable ovation on her former appearances in this country; Joseph Schwarz, a baritone, who has one of the most beautiful voices ever heard and who is very reminiscent of Caruso; and Rudolph Ganz, one of the most distinguished pianists appearing before the public today and conductor of the St. Louis Symphony Orchestra, who appears in the dual role of piano soloist and guest conductor.

Then there have been some notable acquisitions to the playing personnel of the orchestra too. Alfred Brain, the new first horn, is an Englishman, who has been identified with the New York Philharmonic since coming to this country. Alexander Roman, of the first violin section, was formerly concert master of the Imperial Orchestra of Moscow and has been with the Eastman Orchestra of Rochester, in this country. Fritz Gaillard was formerly first chair violoncellist with Mendelsberg's Orchestra at Amsterdam. While Benjamin Klatskin, the new first trumpet, formerly held a like position with the Minneapolis Symphony Orchestra.

Louis Graveure Concert—The closing concert of the week was given by the distinguished baritone, Louis Graveure. A large crowd listened with rapt attention, and the various numbers were greeted with enthusiastic applause. While it is impossible to sufficiently admire the astonishing control which this artist can only have acquired through long years of powerful concentration on his art, I find myself perplexed before the results as presented to his audience. Wonderful clarity

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of diction, an incomparably skillful use of head tones, no slips, no accidents, still the entire performance lacked something, in fact I found myself restive and sometimes even rebellious against the polished singing. Chappalin, for instance, can take many liberties of interpretation. One feels that he is perfectly at home with the loftiest spirits among composers, and understands through his warm and sympathetic nature every experience which falls to the lot of man. He experiences the thing he sings. With Graveure the effect seems all a wave of anger in me. Perhaps the truth is that Graveure has his field—a very excellent field—and here he has strayed out of it.

In the Bird's Courting Song he was at his best and in the Legerhaun. The public will perhaps always prefer to hear him sing Sylvia, but that is a taste to which I am not quite able to adjust myself. The Torador Song was given with splendid bravado, at rather a fast clip, but nevertheless was well sung and highly applauded. In *Elegie* and *Vision Fugitive* the artificial breaking of the voice, intended to convey emotion, proved very unpleasant. Watching some of the audience, I noticed that they were waiting for this trick as one might await the crowning dive of an acrobat from the high trapeze. This is what many people want, and Louis Graveure, in mixing these little artificialities with his smooth and finished singing, loses just that much in true musicianship.

Of all art it is true that a time comes when the artist is faced with the problem of escaping from the thrall of his own technique. Particularly is the case where the training has been highly concentrated and thorough, as in this case. Louis Graveure has few rivals in vocal finish and control. If he can forget his intention, use his instrument less self-consciously, enter rather into the spirit of the music itself, and be less concerned with his interpretation, he can add new laurels to his enviable reputation, and by stepping down a little, come nearer to the hearts of his audience and fellow musicians.

California Theatre—The largest crowds of the summer are flocking to the California Theatre this week to view the new version of Rex Beach's famous story "The Spoilers," and one of the other delightful features of the show is the concert program arranged by Dion Romandy, who has been directing the fifty piece orchestra in the absence of Carl D. Elinor who has been vacationing in Europe. Incidentally Mr. Elinor has returned and will begin to wield his baton again next week.

For his opening number Mr. Romandy has selected Victor Herbert's popular light opera "Sweethearts" and the numbers in this selection are exemplars of the happiest of melodic gifts from the pen of this versatile and representative American composer. Included in the overture are "On Parade," "Every Lover Must Meet his Fate," "The Game of Love," "Mother Goose," "The Angels," "Jeanette's Wooden Shoes" and "Sweethearts."

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The second number is Stibelius' always acceptable "Valse Triste" which is popular with music lovers despite its somewhat sombre theme and treatment. For his closing selections Romandy has chosen "The Parade of the Wooden Soldiers." This "petite march descriptive" is from the play "Chauve Souris" and visualizes in miniature military maneuvers of toy soldiers. It is one of the cleverest descriptive pieces extant and is being particularly well received by the patrons of this popular home of good music.

Myra Belle Vickers, the well-known teacher will inaugurate her famous monthly open-house recitals, the first recital to take place the first Friday in September.

Raymond McFeeters, pianist, Mary Tyner, cellist and Esther Tobler, violinist who compose the Arroyo Trio were heard at the closing of the Pasadena Community Music Meeting held at the High School on August 14th.

Madame Blombert, the distinguished French teacher is coaching some of the most prominent vocalists in the city, and among those are John Smallman and Lawrence Tibbett.

#### MADAME VOUGHT ARRANGES FINE PROGRAM

Monday evening, August 27th, Madame Vought presented a group of well-known artists at the Fitzgerald Memorial Church in a high class program of vocal and instrumental numbers. This is the seventh concert of its kind which Madame Vought is giving, in order to pay for a newly installed organ in the church, by the silver offering that is collected at each concert. The program follows: Star Spangled Banner—Entire Audience, Marie Rambo at the Organ; Concerto, E flat (Liszt), Master Jules Reed (13-year old pupil of Mischa Levenine), Mischa Levenine at the second piano; Soprano solos: (a) Aria "Il est doux, il est bon" from Herodiade (He is kind, he is good) (Masseenet), (b) The Last Hour (Kramer), Lucille Bresse Hammond (artist pupil of Mme. Joseph), Noel Sullivan at the Piano; Flute solos: (a) The Field-Flower (Terscheck), (b) Fantasia (Demessermar), Melva Farwell, Irene Miller at the Piano; Piano solos: (a) Fantasia, C minor (Bach), (b) Berceuse (Chopin), (c) Milet, L'Arlesienne Suite No. 1 (Bizet), Irene A. Millier; Mezzo-soprano solos: (a) Gypsy Songs (Dvorak), (b) There is a Garden (Procter), (c) Biondina (Gounod), (d) Dreamin' Time (Bayon Songs) (Strickland), Louise E. Massey, Irene A. Millier at the Piano; Viola solos: (a) Ballade (Rudolf Friml), (b) La Chanson (Allemande) (Caix d'Hervé), (c) Emil Hahl of the San Francisco Symphony Orchestra, Irene A. Millier at the Piano; Tenor solos: (a) Vesta la Giubba, Pagliacci (Leoncavallo), (b) The Night Has a Thousand Eyes (Gaynor), (c) Yesterday and Today (Spross), Lyman Hull North, Irene Miller at the Piano.

#### GERTRUDE SHENSON IN FAREWELL CONCERT

Miss Gertrude Shenson, soprano and pianist, vocal pupil of Mme. Rose Relda Cailleau and piano pupil of Adolphe Locher, gave a farewell program in the Italian Room of the St. Francis Hotel which attracted an audience that practically filled that popular hall last Wednesday evening, August 22. The program was an unusually ambitious one for a student who is about to leave to continue her studies elsewhere, and occasionally she exhibited moments of nervousness which are but natural in one who is anxious to make as fine an impression as possible. This youthful musician exhibited many qualifications that entitle her to hearty commendation. As vocalist she possesses a voice of clear calibre which will doubt gain in flexibility as she progresses in her education, she having studied only a few months, but in addition to her natural voice she exhibited elements of a temperament that adds considerably to her interpretation, specially in the matter of intelligent phrasing.

Plausitically Miss Shenson seemed to be more affected by her eagerness to please than she was in her singing, for her tempi were somewhat accelerated and consequently her technique, which revealed signs of impeccability, was not always thoroughly in accord with her other faculties. Nevertheless it was easy to see that she is naturally adapted for a musical career. Judging by her repertoire she has enjoyed a thorough elementary foundation for her artistic endeavors and she will unquestionably force ahead in her chosen field. Many encouraging things can be said of both Miss Shenson's singing and piano interpretations and no doubt her poise will increase with her additional practical experience. The complete program was as follows: (a) Aria—Sonnamaba (Bellini), (b) Care Selve (Handel), (c) Te Vexu (Rabey), (d) The Wren (Benedict), (e) Gray Dove (Sear), (f) Robin's Song (White), (g) To a Messenger (La Forge), (h) Solifoglio (P. H. Bach), (i) Allegro (Sebastian Bach), (j) Le Coucou (Daquin); Rondo Capriccioso (Beethoven); (a) Songs Without Words (Mendelssohn), (b) Warum (Schumann); (a) Mazurka (Chopin), (b) Waltz (Chopin), (c) Polonaise (Chopin); (a) Prelude (Locher), (b) Waltz (Liszt).

Mrs. Cecil Hollis Stone, announces her return from Europe and the resuming of her work as concert pianist and coach. Prior to her departure for England Mrs. Stone will be remembered as an excellent pianist and accompanist, having been associated with some of the leading musical events in the bay cities. Her return to the musical colony of San Francisco will be greeted by many with much pleasure.

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#### OAKLAND ARTISTS GIVE FINE CONCERT

Under the Direction of Miss Z. W. Potter a Trio of Former Oakland Artists Give Excellent Program Before Select Audience at Oakland Hotel

BY ALFRED METZGER

One of the most enjoyable musical events even given in the Bay Cities was a Reception and Musical Evening arranged by Miss Z. W. Potter for three former Oakland artists who happened to have spent the summer in their native city. These were Emma Mesow Fitch, soprano, whose residence is Fresno, Margaret Hughes, who for the past two years has been residing in New York, and Quinto Maganini, who is one of the flutists of the New York Symphony Orchestra of which Walter Damrosch is the director. The program was an unusually interesting and well selected one and the audience proved by its frequent and spontaneous applause that it was heartily in accord with the artistic atmosphere of the event.

Evidently the bright particular star of the occasion was Quinto Maganini, the flutist, who not only appeared as an artist of his instrument, but revealed himself as a composer. Indeed every composition he played was by himself and besides there was a vocal solo, a duet for flutes and a quartet for flutes. It would have added to the interest of the occasion if Mr. Maganini had interpreted other works besides his own so that we could have had a fair idea of his versatility, but by confining himself to his own compositions it made it impossible for us to judge him as an artist exhibiting versatility of interpretation. Technically he understands the flute and in many respects he is a very proficient technician. His tone is not always as smooth and flexible and exhibits occasional breathy quality, but he is unquestionably a capable artist whose practical experience and natural adaptability make him a very valuable member of the artistic colony. His compositions are of a rather modern and technical character. They put an exceptional strain upon the executive faculties of a flutist, and are not always as effective as artistic necessity. We would not go so far as to say that his works are easily playable by flutists. They are difficult beyond the ordinary proficiency of a musician, and are written in a manner that not always brings out those qualities wherein the flute predominates. However, Mr. Maganini enjoyed unquestionable success and was greeted with gratifying enthusiasm. Mrs. Fitch sang a group of songs, and ensemble numbers with Mme. Le Noir, in a voice that revealed fine warmth and richness of timbre. Her diction as well as her interpretation were characterized by intelligent application and she was specially successful in emphasizing the emotional phases of the compositions. Her technique was perfect, her phrasing effective and she thoroughly merited the hearty applause accorded her. She was excellently accompanied by Mrs. Margaret Hughes, who also accompanied Mme. Le Noir, and who added to the prestige and artistic pre-eminence of the occasion by her thoroughly musically and judicious employment of all the accomplishments that combine to make the art of accompaniment a thoroughly delightful and necessary branch of musical endeavor.

Mme. Le Noir sang a group of French songs, duets with Mrs. Fitch and a song with flute obligato by Mr. Maganini in a soprano voice of unusual clarity and bell-like purity. She sang with thoroughly accurate intonation, splendid knowledge of the language wherein she sang, and an exceedingly discriminating intelligence in regard to phrasing. She gives the impression of being an experienced vocalist who possesses the necessary material with which to gain the finest results.

The flute ensemble numbers were also enjoyed by the musical audience in attendance. Miss Potter introduced every number on the program with a few well chosen and cleverly worded remarks. The complete program was as follows: (a) Rachen (Mannszucken), (b) Winter Nos (McFayden), (c) The Year's at the Spring (Beach), Mrs. Fitch; (a) Claire de Lune (Quinto Maganini), (b) A Street of Bazaars (Quinto Maganini), Mr. Maganini; Group of French Songs, Madame Le Noir; (a) The Passage Birds' Farewell (Hildach), (b) I Would That I Love (Mendelssohn), Mrs. Fitch and Madame Le Noir; The Cry of a Flute (Quinto Maganini), Madame Le Noir (with flute accompaniment); Sonatina (duet for flutes), (Quinto Maganini), Mr. Maganini and Mr. A. T. Baker; The Nigger Doll's Lullaby (quartette for flutes) (Quinto Maganini), Mr. Maganini, Mr. A. T. Baker, Mr. George Corlett and Mr. Arthur Ascher; Margaret Hughes, Nadine Shepard, accompanists. Mrs. Shepard played all the accompaniments for Mr. Maganini and, notwithstanding their difficulties, she interpreted them with fluency and adequate artistic emphasis.

Clarence Eddy, the distinguished American organ virtuoso, whose fame is world-wide, is spending his vacation in San Francisco and although he has been here a well earned rest his presence has caused him to receive many invitations for public appearances between now and his return to the East. Among his pleasant experiences was his visit to the Bohemian Grove where he witnessed the performance of this year's Bohemian Grove Play, music by Henry Hadley and book by Jos-



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eph D. Redding, and the distinguished artist pronounced the work an exceptionally fine and musically one and Mr. Hadley a most prolific composer and excellent conductor. While in the Grove Mr. Eddy was asked to give an organ program and much to the delight of the thousand or more members and guests present interpreted the following program which L. E. Behmer of Los Angeles declared to be as fine and artistic a program as can be heard anywhere in the world and one that can not be given a finer interpretation: Fantasia on Old Hundred (John H. Loud); Rustic March (A. J. Boes); (c) Introduction to the 2nd, (b) Intermezzo from Cleopatra's Night (Henry Hadley); Sonata in E minor (James H. Rogers), first movement; Melody (General Charles G. Dawes); Hymn of Glory, dedicated to the American Legion (Pietro A. Yon); Russian Boatman's Song (Anon), arranged by Clarence Eddy; Hawaiian Melody (Aloha Ole), arranged by Edwin H. Le mare; In a Monastery Garden (Kotelny); Processionary March (Humphrey J. Stewart), from John of Nepomuk. It is to be hoped that during his stay in San Francisco Mr. Eddy will play on the municipal organ, especially since visitors are given an opportunity to appear this summer. No more distinguished visitor is coming to San Francisco this summer than Clarence Eddy, at least as far as the musical world is concerned.

Kajetan Attl, since writing the letter published elsewhere in this paper, has also sent us some post cards. The latest of these was sent from Hamburg on August 6th and contains the information that Mr. Attl enjoyed excellent performances of Lohengrin and the Barber of Seville in Hamburg, and that he met Mr. and Mrs. Alfred Hertz with whom he chatted about San Francisco and the plans for the new symphony season. At the time the post card was mailed a dollar was worth over a million marks and it took 1,500 marks for stamps to send the card. Mr. Attl says he felt very rich. Yesterday (August 22) a dollar was worth Five Million Two Hundred Thousand Marks.

Theodor Salmon, the well-known pianist, who has many friends in San Francisco and the bay region, has been spending the past four months in Honolulu after an extended sojourn in Australia and New Zealand. Mr. Salmon has been playing with much success both at public and private musical functions and has conducted piano classes for advanced students. Having finished the work he had planned he has booked passage for San Francisco and will reopen his studio in the Kohler & Chase Building early in September. Mr. Salmon is looking forward with great pleasure to renewing his friendships and being home again.

Stanford University Organ Recitals—The final recital for the summer quarter and the academic year at Stanford University will be given on next Sunday, August 26th by Warren D. Allen, University Organist, at the usual hour of four o'clock. The program will be as follows: The Adobe Mission (H. C. Nearing); Carol (Frederic Groton); In Autumn, To A Wild Rose (From "Woodland Sketches") (Edward MacDowell); La Zuzana, Cortege (From the Second Sonata—A Pageant Organ (Harry Benjamin Jepson). The recitals will be resumed for the fall on Sunday, October 7th.



## A DISTINCTIVE EVENT

A distinctive event in Artistic circles will be the dance recital by Mlle Lacouroup in the Colonial Ballroom of the Hotel St. Francis on Tuesday evening September the eighteenth, under the management of Alice Seckels.

Mlle Torrup comes direct from a tour (Denmark and Germany and her appearances in all of the cities brought forth rhapsodies from press and public. All of the notices stress the fact that Mlle Torrup's plastic effects are the incarnation of every conceivable inner thought and feeling, and others state that there is no doubt that we have in her something unprecedented in the realm of the dance.

Mlle. Torrup's dances are original and her programs are not patterned from those of any other dancer. San Franciscans always appreciative of real artistry are contemplating with interest this new exponent of the art of expressive dancing. Miss Ada Clement wishes to recognize genius has engaged Mlle Torrup as head of the department of the dance at the San Francisco Conservatory of Music the coming season.

## EIGHTH WEEK OF DUNCAN SISTERS

All of the predictions made by the San Francisco reviewers as to the success of Topsy and Eva, the Duncan Sisters' amazing triumph at the Alcazar, have been more than justified. The musical evening preceded by the celebrated classic, Uncle Tom's Cabin, has exceeded all expectations, and each week has seen more and more demands on the Alcazar box office for seat reservations. Thomas Wilkes, urged by San Franciscans to continue the run as long as possible, has consented to an eighth week of this attraction, beginning with the matinee Sunday, August 26th.

Mrs. Catherine C. Cushing, who has many successes to her credit is responsible for the writing of "Topsy and Eva", and the Duncans themselves, composed of hitting tones and entrancing music that have contributed greatly to its enormous popularity.

Wilkes has given this production the status of musical comedy cast seen in this city in a decade. Every member of the company has been carefully chosen, and in evidence of its talent, might be mentioned the fact that with few exceptions, the entire aggregation goes to New York for the Broadway production. The scenery, costumes and electrical effects in "Topsy and Eva" have been the subject of careful study on the part of the Alcazar's scenic artist, and it is difficult to see how the Metropolitan Opera can improve upon them.

Supporting the Duncans, who take the principal comedy roles, are the following prominent players: Basil Ruysdael, Nabryant, Netta Sunderland, Thomas Marton, Carl Gustavson, Anne O'Neal, Ruth Cushman, Harriet Hector, Callen Tjader and R. Burnett Pell.

## PACIFIC MUSICAL SOCIETY

The publicity committee of the Pacific Musical Society desires to correct a statement made in several of the local newspapers to the effect that Mr. Albert I. Elkus, would be in charge of the program of the Society during the coming season at the Fairmont Hotel. Mr. Elkus is so occupied with his own work, that on several new compositions, that the time will be out of the question. In consequence of this, Mr. Elkus is only acting as a casual advisor to Mrs. M. Banks, the president of the Society during the coming season, and giving her the benefit of his experience in the argument of the program from time to time. At the opening concert on Monday, September 24th, the debut of Edouard Rieu, the internationally known violinist, is a recent addition to the local musical program, will be made. His program will be published in a later edition of this review.

da Hjerleld Shelley, the well-known pianist and teacher of Sacramento, has returned from her vacation in Yellowstone Park where she enjoyed the colorful, geysers, springs, woods and mountains. From Canyon Camp Miss Shelley left on Mount Washburn, accompanied by a guide, and she was the only guest to hike up and back (by the road) this season.

## SYMPHONY CONCERTS

For the coming season of the San Francisco Symphony Orchestra, which opens in the Curran Theatre October 19, there seems to be a strong possibility that the Friday Series and the Sunday Popular Series will be over subscribed, according to A. W. Widenham, Secretary-Manager of the Musical Association. Orders have been coming into the symphony box office at Sherman, Clay & Co.'s at a rate which indicates sold-out houses if the demand continues. For this reason Mr. Widenham wishes to urge all of last season's ticket holders to place their orders at once, and in any case not later than September 1.

All of last season's ticket purchasers have the privilege of renewing their former locations, unless the seats are taken by members of the Association, but this privilege will expire on the first of the month and all unrenewed tickets will become available for new subscribers and the general public. The management also wishes to emphasize the fact that it is not necessary to pay for tickets at the time of ordering. They will be reserved without a deposit and may be paid for at any time before September 15.

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SOUVENIR EDITION IN HONOR OF THE MAMMOTH PRODUCTION OF THE WAYFARER IN LOS ANGELES DURING THE WEEK BEGINNING SEPTEMBER 8TH

# Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 22

SAN FRANCISCO, SATURDAY, SEPTEMBER 1, 1923.

PRICE 10 CENTS

## LOS ANGELES IS READY FOR WAYFARER WEEK

Cast of Three Thousand Singers and Four Thousand Actors Example of the Magnitude of the Enterprise—Public-spirited Citizens Subscribe \$125,000 to Defray Expenses—All Profits of the Production Will go to the University of Southern California—Total Number of Performers Will Be Seven Thousand

BY BRUNO DAVID USSHER

LOS ANGELES, Aug. 28, 1923—Los Angeles and with it Southern California is ready for The Wayfarer. And the Wayfarer production is ready now, days before the curtain will ring open on that momentous Saturday evening of September 8th, whence a series of seven performances will deliver the Christ message of this mystery music drama, this super-pagant play that echoes down from all the ages the living word of Brotherhood. The very size of the cast, 3,000 singers and 4,000 actors typifies the greatness of the pagant-play and its significance.

Colossal has been the task to bring the Wayfarer to Los Angeles. A colossal setting has been chosen, the Coliseum, this monument to the spirit of Los Angeles.

Altogether Los Angeles, when word was received that the Wayfarer might be produced here, rallied in unprecedented manner to make the production possible. In record time more than \$125,000, the cost of the production was underwritten by public-spirited citizens. Then the Wayfarer Society of California was incorporated as a non-profit society with the following officers: Rufus B. von Kleinsmid, President; Motley H. Flint Vice-President; James Taher Fitzgerald, Vice-President and Chairman of Board; Alton E. Allen, Vice-President and Treasurer; Morle Armitage, Secretary and Business Manager and Edgar L. Webster, General Manager. Characteristic also of the spirit from which the local production of the work emanates, is the proviso that all

profits of the seven performances will go to the University of Southern California, Los Angeles' own alma mater.

Colossal indeed has been the task which is giving to the Southland super-performances which tend to surpass even those of Seattle, New York City and other cities where this great community play has become a spiritually regenerative force in community life. It is a modern passion-play, the inspired conception of Rev. R. J. E. Crowther, of Philadelphia. As the author, who is here now to assist in the production, states, that the Wayfarer is absolutely non-sectarian, opens with a prologue depicting the Wayfarer witnessing the World War and marvelling at the slaughter. Wisdom, in the form of a beautiful woman, appears and leads the Wayfarer through a series of five episodes, beginning with the Babylonian captivity and ending with Christ's resurrection. The grand finale in the form of a march of nations with 7000 performers indicates that moral victory, is after all, the real aftermath of seeming defeat. (a complete synopsis for the information of our readers is appended below.) The music is taken chiefly from Handel's Messiah, an oratorio, he who like no other, voices the spirit of this dramatic creation.

The Wayfarer being a community movement none of the principals, the chorus of four thousand or the three thousand actors, nor any of the officers and producers of the presentation will receive any fee. The great chorus has been trained by William Tyroler, for twelve years one of the principal coaches at the Metropolitan Opera House. He is being assisted by Hugo Kirchhofer, the magnetic community song leader. Hardly two more forceful and capable musicians could have been found to weld this immense mass of singing humanity into a well-high perfect choral body. The production as a whole is being staged by Montgomery Lynch, the man who has become famous for his presentations of this super-spectacle in Seattle, New York City and Columbus, Ohio.

"I am pleasantly amazed at the progress made in the rehearsals. If need be, we could give The Wayfarer this evening," General Manager Webster declared with his characteristic broad smile. "Los Angeles has convinced Director Lynch that our local talent is as praiseworthy as any he encountered in other cities where he directed The Wayfarer," he said.

"A. B. Kachel, who plays the title role, has made a decided impression upon those who have heard him. His voice is powerful and his many years as a dramatic coach have provided the experience and knowledge of stage technique which is so necessary to one who attempts so difficult a role as this in a great outdoor theatre. Mr. Kachel in his rehearsals has done so well that both Director Lynch and Dr. Crowther, author of the play, have agreed that he is the best Wayfarer who has ever appeared in the past."

"Miss Katherine Bodkin, who is rehearsing for the part of Understanding, the feminine lead, is also possessed of a good voice for outdoor work. She is an English actress of considerable experience. Miss Helena Benedict Collamore, playing the Angel, is gifted with a voice of strong caliber and she brings much dramatic experience to the part, having played many "leads" in this country and in Europe. She received some valuable training in her recent engagement with Margaret Anglin in the Greek Theatre production of "Hippolytus."

"As Mary Magdalene, Miss Kathleen Terry will make a very favorable impression. I am sure her work will be almost entirely pantomime and she has had many years of training in this and in classic dancing. For several years she has appeared in religious plays, which have trained her to put her whole heart and soul into a spiritual play such as the "Wayfarer" is.

"Understudies have been selected for each of these leading roles, and in case of the illness of any one player an able substitute will be ready."

Speaking about the technical and financial details of the production General Manager Webster revealed figures which indeed make these performances of community-wide dimensions:

The play will be held on the largest stage in the world, one having a proscenium arch 90 feet high, and a width of 150 feet. One may best conceive the enormous size of this stage by visualizing the climax, "The March of the Nations," in which the entire cast of 7000 persons is to appear on the stage at once and kneel before a great illuminated cross, singing the Hallelujah chorus from Handel's Messiah. This stage will cost in excess of \$20,000 to construct and will require seven carloads of scenery, valued at \$265,000, which is being rented from an Eastern Wayfarer Society. Huge tents have been erected in which to store much of the scenery and to be used as dressing rooms for the great cast," Mr. Webster continued.

"The Coliseum arena resembles a movie lot as the theatrical equipment includes partly wrecked Belgium (Continued on Page 4, Col. 3)



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## MUSICAL ENTERPRISE IN THE SOUTH

Once again Los Angeles comes before the musical world with an idea the magnitude of which, as described in the article on the front page of this issue, is bound to arouse interest wherever musical people dwell. To give a production with a cast of seven thousand people, including a chorus of three thousand, is doing something out of the ordinary. And, therefore, the public-spirited citizens who contributed \$125,000 toward defraying the expenses of this mammoth production, the profits of which are to be devoted to the University of Southern California, are entitled to the praise of everybody, whether they live in Los Angeles or not. San Francisco music teachers and students should well ponder over the fact that it is possible to get together a chorus of three thousand mixed voices in Los Angeles. Would it be possible to organize such a chorus in San Francisco? Judging by present conditions, we think this very difficult, but surely with the proper co-operation and the necessary patriotic enthusiasm such a feat could be accomplished here, too.

As will be seen, the musicians in charge of the production as well as the director of the spectacle are men of wide reputation and efficiency. In this manner every one of those musically active will gain by their contact with the masters in charge of affairs. Thus truly efficient artists are created. Mutual admiration—that is to say, indiscriminate singing or playing for one another—has no value, but intensive training for a definite artistic aim, under proper leadership and under the direction of masters who understand their craft thoroughly, represents the most thorough mode of education and prepares the mind for greater things to come. Such an opportunity is afforded the young men and women who are rehearsing for the grand opera season under Gaetano Merola in San Francisco, and we are pleased to note that nearly one hundred young singers are taking advantage of this golden opportunity. And so The Wayfarer production in Los Angeles, thanks to its uniqueness and its magnitude, attracts young, enthusiastic students eager to participate in something that is intended to be the last word in artistic endeavor and willing to undergo the hardships of tedious rehearsals under rigorous leadership just to do something RIGHT.

The community that encourages efficiency in music and art in general is the community that unquestionably stands behind culture in its highest form. It is not enough to say that an artist has a fine voice and knows what to do with it. It is not enough to brag about being just as good as the greatest artists, but it must be true. If it isn't true it will do no good whatever to say

so. And efficiency can not be acquired except through practical experience and through months and years of tedious practice and gradual improvement. There is no short cut to lasting success. The Wayfarer is one of those great opportunities that brings conflicting elements together and convinces many young students how little they know, and how much they have to learn, and just to gain this conviction and be able to realize its truth is worth more money than could be earned by an artist in a lifetime. It frequently becomes the basis upon which a brilliant career is erected. And so The Wayfarer, in addition to being a great spectacle, is an opportunity for educational advancement such as appears but rarely during a generation. The Pacific Coast Musical Review wishes the enterprise all possible success.

## GREAT INTEREST IN OPERA SEASON

The opening of the ticket sale here for the season of grand opera to be given by the San Francisco Opera Association has proved conclusively the substantial interest there is throughout the state in the effort being made to create a permanent opera organization here. This is the statement of officers of the association who are unconcerned with their own undertaking. Since the opening of the ticket sale this week at Sherman, Clay & Co. there has been a consistent demand for tickets to the eight productions to be given beginning September 26. This demand, according to Selby C. Oppenheimer, business manager for the season for the association, has not been confined to any one performance but has been spread over the entire season of eight productions.

The spaciousness of the Exposition Auditorium, where the operas are to be given assures an unusually large number of good seats. In fact, according to Oppenheimer, the special seating arrangements to be provided for the opera season make all of the seats desirable. With the opening of the ticket sale all units in the opera organization have redoubled their efforts in their respective fields. Gaetano Merola, director, has laid out an intensive period of rehearsals for the California chorus. This organization composed of 150 voices is said to have been brought to a stage of perfection already that places it on a par with any other chorus on the country.

Advices received from the east are to the effect that the Chicago and Metropolitan stars who have been engaged for the San Francisco season are getting ready for their trip to the Coast. These were assigned their parts in the operas to be given here many weeks ago and have been perfecting their roles prior to the rehearsals to be held here.

Plans for the transformation of the Exposition Auditorium are now being brought to completion. When the opera goes attend the "first night" they will see not only the interior of the big Civic Center building but want to all appearances will be a great opera house. All of the seats will be elevated and cushioned. The decorations while simple will enhance the acoustic properties of the hall.

## SCHIRMER PUBLISHES TWO MCCOY SONGS

Among the most ambitious works written by an American composer is an opera by William J. McCoy entitled Egypt, the libretto of which is by that brilliant writer Charles K. Field. This opera was heard to splendid advantage at the San Francisco season last year and extracts from it have been admired on various public and private musical occasions. Mr. McCoy is one of the foremost California composers whose reputation is national and among his most brilliant successes are two Bohemian Grove Plays, not one as the Musical Courier reviewer has it. Now, G. Schirmer has published two of the songs from the opera Egypt and the impression made by these works upon authorities may be judged from the following extracts taken from two leading American music journals:

**Musical Courier**—The reviewer is distressed by the knowledge that an opera which offers such musical gems as this should be kept off the stage by our American system of foreign operatic management. It is surely a pity. But it does no good to howl. Facts are facts, and neither McCoy nor any other real artist knows how to get around them. It is excellent music, made by a man who has developed a most excellent technic. Mr. McCoy is the author of a widely used instruction book of harmony and composition, and also composed the music of one of the famous Grove plays.

**Musical Digest**—William J. McCoy is one of the older American composers with a varied and long list of compositions to his credit. Among them is his opera, Egypt, written to the libretto of Charles K. Field. Although the opera was written in 1914 it has not yet been produced. Perhaps it is the stimulus of the present Egyptian fad, but at any rate G. Schirmer has just published two of the songs from Egypt for voice and piano. Bacchus is a pulsating dramatic aria appropriately expressing the burden of roses and raptures. "Cleopatra's Prayer" is a solemn invocation to the God Ra, the plea of a strangely humble siren for the safety of her Anthony. Both excerpts are for high voice, with Italian and English words. Well written, true in spirit to the period they interpret and in form to the genre in which they are cast, the songs stimulate interest in the opera as a whole.

## THE MAZE

By ANIL DEER

Interesting, perplexing, rather annoying yet enjoyable, is a visit to a mystic maze. The hopeful anticipation of a speedy egress as one visions the supposed path out the quickened step toward it, brought to an abrupt stop by an unexpected obstruction, the hopelessly lost feeling when realizing it is only another mirage; wandering aimlessly on until again false joys are aroused only to be squelched by further impenetrable difficulties. If it is a maze composed of mirrors a humorous note is often interjected by the use of those which magnify or distort all things reflected therein. To be suddenly confronted with numberless reflections of one's self, some elongated others broadened out of all proportion to one's true appearance is startling; the thoughts aroused vary as do the individuals so maligned. Truly not elevating to personal pride to be presented in grotesque form yet possessing a chastening influence which may be of inestimable value, mental and moral.

One lost in such a maze is the prototype of the average seeker for truth relative to the correct use of the vocal organs; beginning a course of reading comprised of some of the thousands of written vocal methods. With light joyous hearts they set forth on their pilgrimage, little reckoning what disappointments and bewildering uncertainties lie in their path. When the fourth or fifth book has been perused, harrowing doubts and fears awaken; in the first volume they were probably informed that the empirical is the only true method, the second will agree as to that but cast doubts as to what is the empirical, describing in a contrary manner all previously taught by first; the third will cast a dark cloud of distrust on all concerned with the empirical, in the fourth the by now hazy reader will be introduced to a new acquaintance, a typical Dr. Jekyll-Mr. Hyde, named diaphragmatic breathing; continuing his course of study with twenty or more writers, he will find, may be, they will agree as to name of said method of breathing but no two will harmonize in their method of operation, or in training the student therein.

So the merry game goes on and not until the seeker for knowledge has labored over scores of these will he understand the difficulties of the art and the inherent sincerity, which underlies it all, of the advocates of the numberless conflicting methods. He will awaken to the realization that as the man in the maze needs a guide to show him the path out he, too, is in like position.

How enlightening to the mind, when in the depths of gloom and despair, assailed by doubts, wandering in a labyrinth, to meet a cheerful willing guide, who readily answers all your inquiries, while showing how comparatively easy it is to find the right path, all this through natural inborn courtesy, and true understanding, not actuated by selfish thoughts of a possible forthcoming reward. A guide, who impelled by an inward desire for knowledge, had thoroughly studied the construction of mazes and thus was enabled to give correct data.

The antithesis of same, a surly, churlish guide, with an eye on your purse, and a dearth of information, one who has never troubled to attain any facts regarding his surroundings, they possessing no vital interest for him. Knowledge of any description would be burdensome. Fortunately the preponderance is in favor of the cheerful willing guide.

All interested in the vocal maze should read and study many of the various methods, all contain good and it is only after much serious research that the student is properly grateful when he meets with that undisguised blessing, a broadminded, competent, intelligent and studious instructor; one to whom no effort is too great, who never rebels at answering, no matter how numerous or complicated the queries. The only reward which is commensurate with said abilities is a sincere heartfelt appreciation.

## DANISH DANCER TO GIVE RECITAL

Ingeborg Lacour-Torup, Danish dancer, who will give a recital Tuesday evening, September eighteenth in the Colonial Ballroom of the Hotel St. Francis under Alice Seckels management, has just arrived after a most interesting tour on the continent. Last March and April she was enthusiastically received for many return dates before crowded houses. Art for the art which is creative and of interest in itself, is the fulfillment of this dancer's creed.

Classed as "little music-mad demon with a bushy mane" Mile. Lacour-Torup is declared to give something entirely new and interesting. Not that the widely-heralded young artist plans anything to shock standard academic circles, but she does something novel, even which is creating great interest in artistic circles. The Tagliche Rundschau, Berlin, says of her—"She is absolutely unique, with a strongly pronounced individuality. One of the deepest impressions was made by Chopin's March Militaire, which rings with the shouts of victory of an entire nation, as well as Grieg's lyric airs, tenderly and sweetly breathed forth." The Feuilleton by Richard Meyer says of her recently, "When speaking of the new art of the dance, the name Ingeborg Lacour-Torup will have to be mentioned with the leaders."

The San Francisco Conservatory of Music is keenly interested in Mile. Torup's recital as she will have charge of the department of the dance during the first half of the coming season.

## THE WAYFARER

(Continued from Page 1, Col. 3)

## F. MARSHALL SANDERSON

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churches, Flanders villages, Roman temples, portions of the city of Jerusalem, palaces of Kings and many other interesting creations of great size. In practically every case buildings are reproduced actual size and many of the sets are the largest ever constructed and were built in the special ateliers of the Metropolitan Opera House in New York by famous designers and painters.

"Lights used in one performance of the Wayfarer will require enough electricity to light a city of 60,000 inhabitants," it is said. Twelve big ship searchlights, the most powerful in the world, will be used as spots. It will require more than eighty-five men above stage to handle these lights and the scenery. The total cost of construction, rental, equipment, etc., is estimated at \$42,000. A similar sum will be expended for advertising and general publicity. Freight, drayage and warehouse charges will run up to \$7,000, and an additional sum of \$10,000 has been set aside for general expense, such as offices, tickets, general labor and bombs and fireworks. The stage will be in the center of the stadium, facing west. The west end of the Coliseum's circle of seats will be partitioned off for the audience. There will be 43,000 available seats, 35,000 of which will be reserved. And, please be sure to announce this in the columns of the Pacific Coast Musical Review, the performances will begin punctually at eight o'clock by which time all people must be seated."

Truly, a presentation worthy of a great community!

## MR. CLARK EXTENDS TIME FOR COMPETITION

It will no doubt be welcome news to California composers that William Andrews Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, has extended the time to January 1, 1924, within which compositions may be submitted to compete for the prize of \$1000 offered by him for the best symphony or symphonic poem and an additional prize of \$500 for the best chamber music composition. All other conditions governing the contest remain the same.

It is presumed that the rules originally announced that contestants must be American citizens and residents of California and that the works submitted must be original compositions not published or performed before are thoroughly familiar to all prospective entrants but it may not be amiss to mention them again.

This extension of time will no doubt result in quite an impressive array of new entries and should be of great assistance to prospective entrants who might otherwise have been too pressed for time to do their best work for there are very few of us who could duplicate Verdi's feat of writing "Aida" against time with the same delightful artistic result.

## S. F. CONSERVATORY ACTIVITIES

Under the direction of Artur Argelwicz, a string orchestra has been formed at the San Francisco Conservatory of Music, formerly the Ada Clement Music School. Two sections are being formed for the younger and more advanced pupils, and special study will be made of string quartets. A tribute is being paid to the excellent work being done in the Conservatory by the demands that are coming for teachers from the graduates of the Normal Department. One teacher is now being sent to the Castilleja School in Palo Alto, and another teacher is going to the Mission School in Tokio, Japan. A group of students from the Conservatory gave a charming musical program on Thursday afternoon, August 16th, at the new Settlement House of the Visitation Valley Community House.

Hannah Fletcher Coykendall, soprano, was the soloist at the Rotary Club's luncheon Wednesday, August 22, at the Vendome Hotel. Mrs. Coykendall, who sang a group of American composers' songs, was accompanied by Mrs. David Atkinson.

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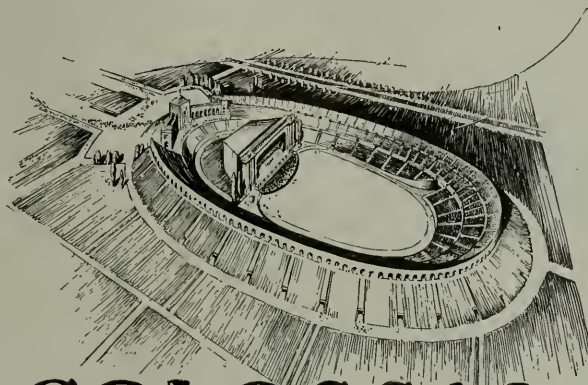
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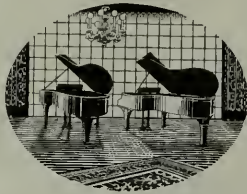
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# The Travels of No. 10778 and No. 10623

## An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was unromantic—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking, and months of it. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in seven ordinary continental tours has equalled this performance. If I had made these two pianos I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,  
London and Buenos Aires.



## Leopold Godowsky

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Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco



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## SYMPHONY-LOGUES AN INNOVATION

Music lovers will have the same opportunity for a better understanding of the programs as presented by the San Francisco Symphony, that is afforded audiences in the East. Miss Seckels announces that Victor Lichenstein, who was for several years official lecturer for the St. Louis Symphony Orchestra, will present in San Francisco this season a similar series of talks, or as he is pleased to call them, a series of Symphony-Logues. These will last one hour and will be held in Sorosis Club Hall, Sutter Street, near Powell, conveniently of access and will take place the same day as the symphony concerts, alternate Fridays. This day will meet with favor as out-of-town patrons and commuters will be saved an extra trip to the city by coming one hour before noon. Many men can leave the office early every two weeks and much interest is evinced by the masculine colony of music lovers.

These talks will not be the conventional, illustrated with only the piano, but the various instruments of the orchestra will be discussed and orchestral members will play short excerpts from various symphonic works to be presented by the Symphony Orchestra. Thus patrons will have the opportunity of becoming better able to follow the threading of the themes through the labyrinth of musical sound, and gain a fuller appreciation. This will be an interesting innovation for the season.

These lectures open the same day as the first symphony concert, namely October 19th and are enthusiastically endorsed by the Musical Association of San Francisco. Tickets may be secured at the Symphony box office, Sherman Clay & Company, or by addressing Miss Alice Seckels at her office—68 Post Street.

## MABEL RIEGELMAN RETURNS IN THE FIREFLY

With one of the best aggregations of talent ever assembled in a company presenting comic opera, the Broadway Producing Company will offer the tuneful Harbach and Friml operetta *The Firefly* at the Capitol Theatre commencing tomorrow, Sunday, September 2, with Mabel Riegelman in the title role of Jefferson De Angelis and a company of sixty. An orchestra of twenty will be under the baton of Dr. Maxine De Grosz. Miss Riegelman's singing of Nina, who later becomes the mischievous Tony Columbo and still later blossoms forth as Madame Gaiolina, the world famous prima donna, is considered one of the most effective presentations of the character of the American stage.

As a singing comedienne, Miss Riegelman takes first rank and it is gratifying to see that her co-star in the inimitable Jefferson De Angelis, a native San Franciscan and one of the stellar American fun makers, Mr. De Angelis was here last year in the Merry Widow and prior to that played with Miss Riegelman in the vehicle which is to be now offered.

The Broadway Producing Company has shown keen judgment in the selection of the members of the cast and chorus. Jackson Murray, the tenor, Marion Fonville, the haritone, and Jack Hillman, too, will have to keep on their mettle to cope with Perquita Courtney, Leslie Stafford, Vera Merceau and Charlotte Lenay. For the enormous San Francisco is offered at popular prices, the best seats on nights and Saturday matinees being one dollar. A popular Wednesday matinee will be given for fifty and twenty-five cents.

The cast is as follows: Nina, Mabel Riegelman; Jenkins, Jefferson De Angelis; Sybil, Charlotte Lenay; Suzette, Perquita Courtney; Pietro, Lou Davis; Mrs. Van Dure, Vera Merceau; Geraldine, Leslie Stafford; Jack, Jackson Murray; Thurston, Marion Fonville; Papa Franz, Jack Hillman; Tony, Selena Nourse; Corelli, George Olsen; Policeman, John Vail, and an unexcelled singing chorus.

Ann Tasker Duke, well-known in and about the bay region because of her successful association in the field of light opera, has opened a studio in San Anselmo. Miss Tasker, as she was known on the stage, made her first public success at Idora Park with the unforgettable organization headed by Ferris Hartman and Paul Steindorff which crowded Idora Park Theatre for several years. Later she starred in Mme. Sherry on a transcontinental tour. Mrs. Duke, a very capable vocalist who should be a fine teacher on account of the practical experience she gained.

Clarence Gustin scored quite a success in Asheville, N. C., as will be noted by scanning the following extract from the Asheville Times of Tuesday, July 31: Music lovers who gathered last night for the joint recital by Clarence Gustin, California pianist, and Lamar Stringfield, flutist, of Asheville, found much to admire and interest in the performance. Both gentlemen distinguished themselves by their interpretation, displaying rare musical talent, art in technique, and fine expression. The program had been happily chosen, the numbers striking a ready response with the listeners. Particularly the duo using the Bach Sonata in E Minor, drew enthusiastic applause for the skill in interpretations, the delicate shadings, and an altogether pleasing effect. Mr. Gustin's technique brought forth expressions of much admiration, and demonstrated that he is to be considered among America's really effective artists. The Scherzo, Op. 4, by Brahms, and the Chopin selections were good illustrations of his ability. Asheville has just cause for pride in the musical development of Mr. Stringfield, whose work on the flute is bringing him renown throughout eastern states. A pastoral of his own composition proved satisfying, and his talent was well exemplified in the Griffes Poem, and the Orpheus Melody by Gluck.



# ANIL DEER

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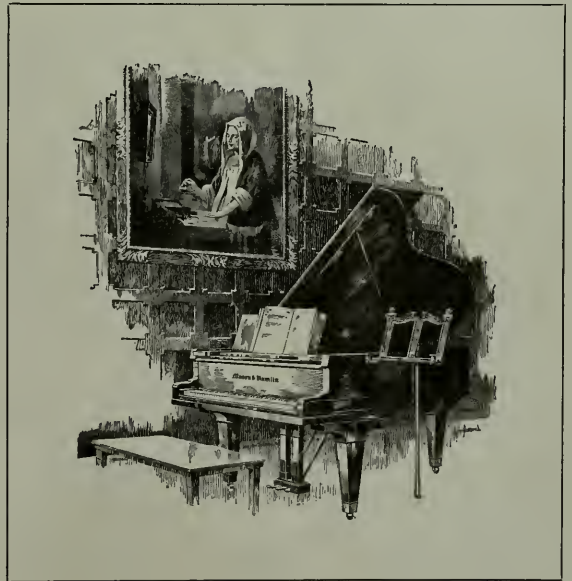
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And yet, that which is difficult to put into words is a very real thing. If you should play the Mason & Hamlin Piano you would know. Listening to it would tell more than a thousand words, as a glance at the “Woman Weighing Pearls” tells more of Vermeer’s artistry than page after page of description. We invite you to play and hear this extraordinary piano.



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## California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

One of the most remarkable facts that will present itself to the reader of this Romantic Musical History of California is the exceptionally large number of efficient artists, pedagogues and composers that have developed in a musical soil which a few years ago was almost barren of opportunity and which today is still lacking in adequate appreciation of the splendid efforts revealed by members of the musical profession. An unusually large number of California's musicians, discouraged over the lack of recognition in their home State, have left the Pacific West and found quick appreciation in Eastern and foreign communities. The success of these brilliant representatives of California's musical activity has encouraged hundreds of mediocre students to present themselves under the guise of professionalism and, assisted by friends and relatives, they have established a questionable artistic reputation which in a measure is injuring those artists of distinction that have returned to their home State after triumphs abroad or those who have come here from the outside to add prestige to our musical colony.

Certain teachers are too prone to encourage parents and youthful students in their eagerness to earn a livelihood from music, before those studying the art are ready to assume artistic responsibilities. A large proportion of our people, and the same is no doubt true of other parts of America, and possibly certain parts of Europe, do not look upon the study of music in the right light. Until music is looked upon in the same manner as studies taught in the public schools such as reading, writing, arithmetic, geography, etc.—that is to say, from the angle of acquiring the knowledge in order to KNOW the subject thoroughly—numerous incompetent teachers and artists will injure the natural progress of musical appreciation.

### SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

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San Jose, Cal., August 29, 1923.

The announcement that Winter Watts has won the third competition for the Prix de Rome offered by the American Academy in Rome, School of Fine Arts, is of particular interest to San Jose musicians. Mr. Watts was head of the department of Theory and Composition in the Conservatory of the College of the Pacific in 1915-16, and several of his compositions were performed before San Jose audiences that year. Of the four winners of the Academy Fellowship in Composition, open to all unmarried American composers, two have been teachers of Composition in the Conservatory, Howard H. Hanson being awarded of the first two Fellowships. Mr. Hanson writes that he is enjoying his work tremendously, is having much success as a conductor, and is having the joy of seeing his compositions accepted for performance by leading musical organizations of America and England.

Miss Mima Montgomery, dramatic soprano, of the faculty of the College of the Pacific, is spending the summer with her parents in Salida, Colorado. Miss Montgomery is leaving early in the fall for a year's study abroad, and her vacation time has been taken up with recital work in Denver and other Colorado cities.

The Institute of Music of San Jose will present students of the summer annual recital on the evening of Wednesday, September 5, at the Institute parlors. Students from the various departments will make up a program representing the seven weeks' work which has been accomplished during the session. At the completion of the program Leroy V. Brant, director of the school, will announce plans for the fall semester, which will open September 16. The auditing of Alice May Hitchcock to the piano department represents the only change in the teaching force.

Warren D. Allen, whose organ recitals at Stanford University are far-famed, gave the final one for the summer quarter Sunday afternoon, August 26. These weekly recitals will be resumed for the fall of October 7. Mr. and Mrs. Allen and their young daughter have joined the artist colony at Carmel-by-the-Sea for the month of September.

Helen Fletcher Riddell, lyric soprano, formerly of the Louisville Conservatory of Music, Louisville, Ken-

tucky, is announced as a teacher of voice for the coming year in the Conservatory of the College of the Pacific. Mima Montgomery, whose activity in San Jose musical circles has been strongly felt the past two years, has been granted a year's leave for further study in Europe and Miss Riddell will occupy the position until her return. Miss Riddell comes highly recommended and equipped, holding the degree of Mus. B. from Syracuse University with four years of additional voice study under leading American teachers. In addition to much concert work in Kentucky she has been active in various organizations, being state chairman of the vocal committee of the Kentucky State Teachers' Association. A warm welcome from San Jose musicians awaits Miss Riddell.

#### AUDITORIUM ORGAN RECITAL

Warren D. Allen, organist of Stanford University, will again hold the console of the great municipal organ at the Exposition Auditorium this Sunday afternoon at three o'clock. Allen is a great favorite here and he always selects programs of interest and beauty. On this occasion as may be observed, he will devote the last half of his selections to works of American composers. For an assisting artist, J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, directing these recitals, has chosen Miss Margaret O'Dea, a local contralto who has made many favorable appearances here. She studied with William Shakespeare, has a well schooled and good voice, and will be accompanied by Henrik Gjerdum.

The program is as follows: Solemn Prelude ("Gloria Domini") (T. Tertius Noble); Chorale-Prelude, "Rejoice Ye" (J. S. Bach); Two Preludes, op. 23, Nos. 20 and 7 (Frederic Chopin); Carillon (Louis Vierne); Songs (a) Samson et Dalila (Saint-Saens), (b) Cradle Song (Alexander MacFayden), Miss Margaret O'Dea; Overture to "William Tell" (Giacomo Rossini); Three

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I have devoted so much space to the Tivoli Opera House in the following pages, because it represents one of the foundation stones of California's musical taste. For years a company of efficient artists presented all the standard comic and grand operas with weekly changes in the first instance and with several changes a week in the last instance.

This could only be done artistically, because every artist in the cast had mastered a repertoire of a large number of operas and rehearsals were only necessary to refresh his memory, but he did not have to study a new role during a week. These artists, whether they were interpreting comic opera or grand opera, were thoroughly competent and had practical experience. The artistic success of the Tivoli Opera House was not the effort of ONE artist it was the combined artistic ensemble of all artists that made an impression lasting during thirty years of progressive improvement. Not the least important factor of the success of the Tivoli Opera House was the management—at first the Krelling family and later W. H. Leahy—which management possessed an instinct as to what was efficient and consequently what was pleasing to the public.

The Tivoli Opera House was established upon the proposition that the public consisted largely of intelligent people who appreciate the best in operatic works presented in the most efficient manner, and the management by strictly adhering to this policy of efficiency established a success second to none anywhere in the world. I thoroughly believe that the success of the Tivoli Opera House can be duplicated, but only upon the same principle, namely, to give the public the very best in the most efficient manner. To do this it is necessary to organize a company of young artists, whose talent and ambition is unquestionable, and train it carefully and thoroughly in a repertoire of old and new comic operas. This training, if it is done adequately, will take from six months to a year, but it will result in a company of young and effervescent talent that is bound to rush into the hearts of the people.

(To be continued)

Movements from the Second Sonata (Harry B. Jepson); A Pageant for Organ. 2—Les Jongleurs. 3—La Zingara. 4—Cortege; Songs (a) Rachem (Manz-Zucca), (b) Indian Love Song (T. Lierance), Miss Margaret O'Dea; The Adobe Mission (H. C. Nearing); Carosa (Frederic Groton); (a) In Autumn, (b) To a Wild Rose (Edward MacDowell); Finale in D major, from the Second Suite (Edward Shippen Barues).

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# WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398  
C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Aug. 27.—Unless unforeseen circumstances interfere with the 1923 open-air concert season at the Bowl under Emil Oberhofer will net a surplus which, with pledges made by music lovers, will free this beautiful amphitheater from its last financial shackles—a \$24,000 mortgage. Despite the costly erection of a \$7,000 stage and adjoining ante-rooms, an orchestral payroll 25 per cent larger than last season, to which must be added a considerable overhead expense for salaries to a large staff of employees, which was unnecessary last year when vocal choruses were accepted, the eight weeks' season of thirty-two concerts will net a surplus from \$12,000 to \$15,000, judging from figures available now at the beginning of the last week of four concerts. As Mrs. Aline Bamsdale, noted art lover and theatrical producer, and C. E. Toberman, prominent realtor and president of the Community Park and Art Association which administers the Bowl, have each pledged \$5000 toward the payment of the last \$10,000 of this mortgage, it may be hoped that this financial burden will be lifted from the Bowl within this week. If so, it is primarily due to Conductor Oberhofer and guiding spirit of the concert season, its founder and most ardent worker, Mrs. J. J. Carter, and to her co-workers, F. W. Blanchard, chairman, V. E. Strobridge, manager of the season. Plans for next season are already under consideration and subscription renewals are being made.

Tuesday, August 21.—Little need be said about the "request" program of the season, as the playing of the individual selections has been commented upon before. Sufficient to say that Oberhofer again impressed his audience deeply with Tchaikowsky's symphony Pathétique, the second group of the program consisting of Grieg's Peer Gynt Suite, Herbert's Badinage, Shepherd's Hey by Grainger and the Blue Danube Waltz.

Musical history was made in Los Angeles when more than 15,000 people listened to the bewitching piano playing of Ossip Gabrilowitch while Emil Oberhofer directed the orchestral accompaniment in the Concert Piece by Weber. It was the largest attendance during this year's open-air concert season at the Bowl, and also one of the best concerts.

Gabrilowitch played with that consummate skill which for the past twenty years has won him a place among the great ones of the keyboard. The limpid roundness and purity of his tone can be compared only to the ravishing artistry of nature as found in pearls of unusual lustre and shape. In the rapid runs too his technic sparkled and glittered, clearly, and more yet, radiating that musically feeling which defies description. The encore was a Gavotte by Gluck-Brahms.

Profound homage was paid to Maestro Oberhofer this genius of the baton who gave well high ideal readings of that great symphonic love song, the Andante from the fifth Tchaikowsky symphony and to George Schumann's Dance of the Nymphs and Satyrs. (Master Oberhofer's bassoon virtuosity in the latter was of first quality.) These movements of Roger's ballet suite (new hero), like so many of this composer's works is clever but at times also tediously labored. The colorful Springtime overture of Goldmark and the dashing Malaguena of Moszkowsky won Conductor Oberhofer new ovations.

Little of new observation could be said about Conductor Oberhofer's poetic Wagnerian readings which occupied the entire program of the second last concert of the week. His addition of the Bridal Chorus to the Prelude of the third act is an agreeable arrangement as it obviates an abrupt close of this musical preface to the final act into which it leads. Wagner not having provided a concert version with an artistic close. Following the Bridal Chorus Oberhofer's arrangement brings back the opening festive theme which serves as a brilliant finale. The orchestra showed excellent balance and tone quality in the prelude to the first act and in the Forest Murmurs. Notable, too, were the readings of the Tanhauser overture and the Ride of the Valkyries. Lawrence Tibbett (as will be related in a minutely separate review of his recent work here) was a much applauded soloist with orchestra in the Song to the Evening Star from Tannhauser and Wotan's Farewell from the Valkyrie.

Ossip Gabrilowitch, conductor of the Detroit Symphony Orchestra and internationally famous pianist, justified the fame which preceded him as one of the very few musical directors of real eminence, when he took up the baton here for the first time Saturday evening at the Bowl. Gabrilowitch's change from the Orpheus of the piano to the " Jupiter tonans" of the orchestra is made without artistic loss. Probably not since the days of Hans von Bulow has there been so great a pianist who is equally successful as conductor than in the advent of this Russian who unites poetry and commanding power, clarity and declamatory em-



phasis in the strokes of the baton or the sparing gestures of his left arm. The orchestra is fully under his control yet playing with appealing freedom of expression.

Like Oberhofer so Gabrilowitch dispenses with the use of the score. He conducted the entire program: Weber's Oberon overture, the fourth Symphony of Tchaikowsky, Donna Diana overture by Reznicek, Sunset Over the Kremlin from Moussorgsky's opera La Khovantchina and Rimsky-Korsakoff's Spanish Caprice, from memory.

To give but a few characteristics of Gabrilowitch's art of directing. His rhythmic sense is fascinating, for it is at once incisive, as it is characteristically interdependent on tempo and phrasing, altogether an important feature in so dominantly a Russian program as this. The orchestra showed good balance under his direction and there were notable gradations of shading. His Weber was dramatically spirited rather than romantic. In the Tchaikowsky one enjoyed all absence of hurried tempos, especially in the last two movements though good variation of time. As in his piano playing a phrase is rounded out, so that the rapid elegance and humor of Donna Diana, an overture by Reznicek sounded delightful. In a measure, one might call it Mozart. The Moussorgsky opus had the peculiar brooding, mystic mood which characterizes the entire opera. Altogether the concert was notable because of Gabrilowitch's interpretation, also because it gave the very large and most enthusiastic audience opportunity to judge conductors and performance from the different angles the engagements of guest conductors happily offer. It is for that reason that one wishes to hear Gabrilowitch again at the conductor's stand, especially as he will return next spring in his capacity as pianist. The concert was celebrated as "Detroit" night, with Frederick Kimball Stearns, founder of the Detroit Symphony Orchestra and honorary president of the Bowl concert series as host.

Of all the "terribly practical" people, among whom Arthur Bliss, young, famous British composer, classes himself, to quote his own words, he is one of the most lovable. Bliss is here for a few days for various reasons, to hear the Bowl concerts, also to see Charlie Chaplin or Douglas Fairbanks with the purpose of writing music for the screen. But of that later.

One would not think Bliss "terribly practical" at least not on first acquaintance. Quickly, meticulously dressed, he saunters toward you in that nonchalant British gait. He looks more than thirty. Perhaps because the darkish brown hair is turning grey at the temples. But that may have been caused during the war. (He was sent home twice because of wounds and finally invalided when gassed. But as Bliss himself said when I asked him about the political situation in England: "Let bygones be bygones as in sport. That is where the British view on the war differs from the French.") Bliss is of slight build, so that the virility he radiates despite his quiet manners is all the more surprising. If the description "a fine face" means anything, then it applies to Bliss. It easily lights up with a smile. Then his light-blue, frank eyes which move quickly and seem to take in everything, sparkle. He speaks rather sotto voce, with English inflection, but he makes it a point of mentioning that he is of American parentage, which is one reason for his visit, for his family, which for business reasons moved to London, where he was born, has returned to the United States.

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I think Bliss is a modern romantic. Should I describe him musically I would class him as a realistic impressionist with an excellently sized bump of humor. "Terribly practical" as he is he frequently brought our quickly changing conversation back to music and the film. He thought "that the music and the film plays as presented together now are as fitting a team as a donkey and a race horse. It is all patchwork. Music written for other purposes can not be adequately used as a supplement to the film. Indeed, I think that music should be of equal importance as the film, just as it is in the Wagnerian drama. My idea would be to write music for a small orchestra but one which would actually symbolize what is happening on the screen. I have written incidental music for plays and thought a good deal about this question. For instance in Shakespeare's Tempest when the hurricane is heard I did not use the conventional double basses sawing away with all their might. I used sixteen differently sized drums, tuned at varying pitch and placed them in the pit, in the back of the orchestra stalls. In the dress circle, gallery and so on, and by cueing them in accordingly, a really overwhelming effect was brought about. People literally felt the storm, they sensed it all around, and the opening atmosphere for the Tempest was created.

"Or in a modern play, which opens with a scene in an office I made 'red tape' music by using six typewriters, played at different rhythms and at different pitch. Now similar things can be done for the screen. You do not need a large orchestra. In fact I believe that composers will more and more write for smaller ensembles. Strange to say, I think the jazz hands have brought about this return to more extensive orchestras. The jazz hands have taught us composers that you can get, with effective use of instruments, appropriate variety of instruments, as striking impressions as with a large orchestra. The grotesqueness of the jazzists has influenced music for small ensemble and one finds the most unusual and yet most interesting combination of instruments in serious concerts. I think that either Chaplin or Fairbanks might be interested, but the first is out of town and the other is so busy, and despite good letters of introduction as hard to reach as the Emperor of China. I may try to see him in a few weeks, for I must return to Santa Barbara tomorrow. My family is there."

Bliss likes what he calls American candor. He finds American girls an interesting object of study. The first one he met was on the boat crossing toward America. She discussed "cosmic consciousness," and Bliss added with a grin "she was only fourteen." I think, however, he does not draw definite conclusions from his impressions. He judges a people by the manner in which they amuse themselves and he is not sure whether the American way of spending Sunday is not a bit purposeless and hectic. He refused to make any statement which might seem like criticism as he had been here only a few months. However America has impressed him sufficiently to write an "American Symphony." "It will not be a bit romantic, but will have to do with machinery, with America as a modern country," he remarked. Then he asked:

"Do you think the American people are contented, happy?" But that was a question I could not answer. Bliss by the way has written a Color Symphony which has met with much success in London and which he will direct in New York this winter. Bliss confesses that often when composing he sees colors. Like Scriabin he believes in the interrelation of color and sound, but this is a subject which would take too much time to discuss. Bliss was good enough to present me with a handsomely published booklet by Percy Scholes, one of the foremost British musicologists, which deals with his work and problem in general. (For the information of those especially interested in this subject it is published by Goodwin and Tabb, 34 Percy street, London W. 1 and forty cents will bring it.) Briefly, the symphony consists of four movements. First movement: Purple—The color of Amethysts. Pageantry, Loyalty and Death. Second movement: Red—The color of Rubies. Wine, Revelry, Furnaces, Courage and Magic. Third movement: Blue—The color of Sapphires. Deep Water, Skies, Loyalty and Melancholy. Fourth movement: Green—The color of Emeralds. Hope, Joy, Youth and Victory. This "terribly" practical musician or all intent is much of a symbolist, not to say a romantic, perhaps more than he wishes to admit. It will be very interesting to know of his American symphony, based on his impressions gained in this country given here by the L. A. Chamber Music Society its American premiere. To judge from his Mme. Noy he possesses a fine sense of humor. Perhaps nothing better could be said of Bliss than that he has published during ten odd years of composing only ten works, not counting several which he has withdrawn. In short, he is an artist who despite fine spontaneity, possesses one of the prime qualities, self-discrimination.

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standard has been so jealously maintained throughout the years that the annual announcement is a matter of paramount importance in the local music world. This year there will be two evening courses on Tuesdays and Thursdays. As usual, subscribers to either or both courses are accorded the opportunity of purchasing tickets in advance of the general public for all attractions coming under the Behymer banner such as the Chicago Grand Opera Company, Sousa and his band, the Sistine Chapel Choir, Ignace Jan Paderewski, Sir Harry Lander and other popular ensembles.

There will be twelve concerts on the Tuesday evening course. This series will be inaugurated October 17 by Mme. Frances Alda, the distinguished Metropolitan prima donna, in joint recital with Lionel Tertis, acclaimed as the world's finest violinist. Mary Garden of the Chicago Opera Company, with Gutio Casini, cellist, October 23, Tito Schipa, premier lyric tenor of the same organization, November 13, Arthur Rubinstein, pianist, in joint recital with Paul Kochanski, violinist, December 11, are scheduled for this course before the end of the year.

Then comes Mme. Ernestine Schumann-Heink, January 8, the Ukrainian National Chorus, under Alexander Koshetz, the Cossack composer-conductor, January 22, Anna Pavlova, the peerless Russian dancer, with her ballet Russe and orchestra, January 29. A choice of either the well beloved John McCormack on February 19, or Feodor Chaliapin, March 18, will be offered for the ninth event.

Anna, Liza and Margo Duncan, aptly termed the world's greatest dancing trio, with Max Rabinowitch, pianist, February 26, Ferenc Vecsey, violinist, a prodigy who later achieved international fame as a master player, April 15, with Jeanne Gordon, contralto from the Metropolitan, scheduled for April 22, brings this Tuesday Course to a close. Artists on the Thursday Evening Course of ten events are equally notable. Efreim Zimbalist, already a favorite, opens the series November 1. Charles Hackett, American tenor, who has won international distinction, November 15. Anna Case, another American, December 13, Ethel Leginska, pianist, January 10, the Ukrainian National Chorus in an entirely different program January 21, Pavlova and her company in a different series of dances, January 24, follow each other in quick succession.

Then comes Emilio deGogorza, of all recital baritones the greatest, February 28; a joint recital by those two brilliant artists, Harold Bauer and Jean Gerardy, cellist, is scheduled for March 13; Ossip Gabrilowitch, pianist, April 17, Amelia Galli-Curci closing the course May 1. Incidentally, music patrons who find it necessary to close their season before this concert date may substitute the Mary Garden recital of October 25. Subscriptions are being taken daily at the Behymer offices, 705 Auditorium building, although the actual ticket sale does not open until September 15.

Of vital importance is the fact that any one of these stars, scheduled for Los Angeles, as well as a number of other interesting combinations, are available for appearance in all Southern California and Arizona cities, thanks to Impresario Behymer's managerial foresight.

WILLIAM TYROLER, PIANIST-CONDUCTOR

If one were to point out the musically conspicuous figures in Los Angeles Maestro William Tyroler, pianist-conductor and coach, would have to be mentioned at once prominently, and for two reasons. One is his own excellent musicianship, consisting of the best schooling the Royal Opera in Munich, experience there and the Metropolitan Opera House in New York can give. The other is the astonishing success this matter-of-fact, well-groomed man of trim figure, quiet, yet charmingly independent manners has achieved. In little over two years of residence in Los Angeles following his departure from the Metropolitan Opera House in New York Maestro Tyroler has won a prominent place among musicians of the West. In that short time he repeated the excellent success that was his in New York and before that in Europe as opera and concert coach, vocal teacher, accompanist and conductor.

To speak now of his work in Los Angeles one will have to mention first the impressive work done by him in training and building up the City Club Vocal Ensemble to one of the best, if not the best of its kind, in the southwest. This group of twenty-five odd singers numbers among its principals several of the foremost resident vocalists. The finished performance this ensemble gave of Rossini's Stabat Mater at the Bowl concerts, accompanied by the orchestra is still favorably remembered. Of similar result is Mr. Tyroler's work with The Vayfarer chorus, this body of 4000 voices which owes much of its surprising ability in technic and expression to him. Here the commanding forcefulness of Mr. Tyroler's musical personality did much to weld together in few rehearsals this immense body of singing humanity.

After eight years' work as co-repertoire and conductor at the Royal Opera in Munich Tyroler accepted a call to the Metropolitan Opera in New York. There for twelve years, from 1908 till 1920 his services as conductor of the orchestra concerts, assistant chorus-master, instructor of the Metropolitan Opera School, assistant conductor for opera and last but not least as coach to such stellar artists as Geraldine Farrar, Olive Fremstad, Alma Gluck, Schumann-Heink, Louise Homer, Margaret Matzenauer, Rosa Ponselle, Pasquale Amato, Enrico Caruso, Charles Hackett, Giovanni Martinelli, and Antonio Scotti he has made his an inestimable experience. Needless to quote the letters from Director General Gatti-Casazza, or from a Caruso, a Farrar, a Scotti, who often when concertizing preferred the support of Maestro Tyroler because of his unique insight in the art of operatic singing on the concert stage or in opera in front of the footlights. Just one instance, this last season has found him for the third time in suc-

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sion on tour with Rosa Ponselle, when he won an unqualified success as accompanist and solo pianist. His Wagner transcriptions for concert purpose, for example, have the full qualities of vocal-musical-dramatic condensations of much actuality and intricate realism, a feature perhaps he gained when rehearsing or conducting Sunday concerts at the Metropolitan, where his inspiring leadership pleased greatly even the "hard-boiled" reviewers of Manhattan.

While crossing the country with Amato, the great baritone, three seasons ago, Tyroler fell in love with California and Los Angeles in particular. He decided then and on the spot to make Los Angeles his future home. The Metropolitan Opera management accepted his resignation with much regret, but their loss since then has richly become the gain of Los Angeles and the West.

FLORA KILPATRICK, RADIANTLY VOICED

Some singers radiate only via the wireless, but few possess what may be fitly termed a radiant voice. Miss Flora Phyllis Kilpatrick, formerly of New York and Yonkers, now of Glendale, can claim both, and it is because of that latter quality, radio experts aver, that her singing over the wireless here a little while ago, could be heard so distinctly over the receiving sets of her friends in Manhattan and Yonkers.

Miss Kilpatrick studied exclusively with Mme. Frances Grant, now of Glendale. Before coming west with her parents Mr. and Mrs. V. E. Kilpatrick of 40 Tumsey Road, she was one of the best known church soloists, in New York, holding a prominent position in the Baptist Church of the Redeemer and at the South Yonkers Church. Previous to her departure for the west she toured the eastern states with Mme. Grant, winning everywhere pronounced success, the charm of her voice and presentations gaining her wide popularity. Hers is a luscious voice, clear, impressive of volume as it is delicate in finely shaded pianissimo.

Miss Kilpatrick's local work already includes numerous engagements as concert and church soloist, while she is preparing a program for a concert at the Hotel Green in Pasadena.

EUNICE PROSSER, EXCEPTIONAL VIOLINIST

With the coming to Los Angeles of Eunice Prosser, the exceptional violinist, another woman musician of international merit has been added to the artistic colony of the southwestern metropolis. A pupil of Oifa Bull, noted Tacoma (Wash.) violin pedagogue, she made her debut after one year's instruction and with such success that by public subscription the music-loving people of Tacoma presented her with a master violin and sent her to study at the David Mannes School of Music in New York, from where she graduated after four years of hard work. Her debut at the Comedy Theater with Richard Epstein, brilliant pianist, as accompanist won her immediate recognition.

Following a call for musicians to appear before the A. E. F. in France she sailed with the first organized concert company, known as The Hearnos Sisters. For eighteen months this company played before every division at the front and back of the line. After the armistice Miss Prosser concertized for the Army of the Occupation, then giving a concert tour through Luxembourg, Belgium and Holland. Upon her return to this country she was offered most favorable contracts which kept her one year each on the Keith and Orpheum Circuits which she followed with a continental tour as guest artist with the famous Toronto Ladies' Quartette.

Wherever she appeared Miss Prosser impressed her hearers with the immense power of her technic and spirituality of her playing, a tone quality and playing which has won her the flattering comparison of playing like Marie Hall. Altogether a musician of distinguished temperament, talent and equipment, her coming to Los Angeles is a great asset to the musical Pacific west.

MME. GRANT, NOTED NEW YORK VOICE BUILDER

In the midst of a lesson, while pupils were waiting in the ante-room of her studio in the Metropolitan Opera Building, a telegram was brought to Mme. Frances Grant, one of the prominent New York City vocal teachers, telling that her son was dangerously ill with pneumonia. A second wire urged her to hurry to his bedside. Her maternal cares happily ended, Mme. Grant decided to remain in the West and since then her Glendale vocal studio has been sought by many students and professionals from there and Los Angeles.

Mme. Grant's success lies in her unique method of voice holding which she considers a matter different from the teaching of singing. During her activity in New York City she has evolved a simple and practical method bringing results as her work has satisfactorily proven. While in New York Mme. Grant made it a regular custom to study voices and to "build them up" by choosing the best and among the students attending the east side mission and the University Settlement. The result of her devoted labor was notable.

Since coming west Mme. Grant has been asked by New York pupils to resume her work there, but meeting with such success here she decided to make Glendale, respectively Los Angeles, her home. As a result she has had the gratification of knowing that several of her eastern pupils have decided to come to Glendale to continue and complete their work with her.

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MAUDE J. WHITE, A BRILLIANT SOPRANO

Maude J. White, the charming San Francisco soprano, is getting ready for an unusually busy season of concert work and teaching. Along both lines this gifted artist has proved herself among the foremost by way of public esteem. Herself benefited by excellent training and practical experience in her beautifully appointed studio at 701 Ashbury street, at Ashbury Heights, one of the principal resident studio centers of San Francisco, Miss White is in a position to convey to her students the very best pedagogical and practical knowledge of singing. Being a recitalist of captivating charm Miss White has the advantage over many other teachers in imparting to students the constructive experience of the singer who has met with distinct public success in a much contested field.

Patrons of San Francisco musicales, especially at the St. Francis Hotel, will remember the pleasure they derived from Miss White's full sweet soprano, technically brought as near perfection as possible. Endowed by nature with excellent vocal means Miss White has developed them evenly in every position of her wide range. To this she has added flexibility and carrying power. Sincere in her inborn musicianship she manifests careful and judicious phrasing and interpretations of impeccable taste. Intonation and diction being flawless she has in the past more than satisfied even the most fastidious music connoisseur, winning enthusiastic recognition from the press. The coming season should find her reaping new honors.

A TRIP THROUGH CHINA

F. Marshall Sanderson having lived for many years in China, and during the past seven years acting as Trade Commissioner, is well qualified to offer interesting facts, and hundreds of interesting scenes are shown in his all-inclusive feature film "A Trip Through China." Every part of the vast republic, all of its principal cities; all of its peoples; their habits; their characteristics; their accomplishments; their labor; their play; the beauties of the land and its underworld, go to make this film the most wonderful that has ever been brought out of the country. By express desire of the Chinese Merchants' Guild and Chamber of Commerce, Mr. Marshall Sanderson has brought this film to America costing a fabulous sum, and which took over four years to make, in order that the people here may learn the real truth about China, which is largely a sealed book to outsiders.

Combining with this picture a fund of anecdote and humor he literally carries his hearers on an arm chair journey to this most interesting country. There is not a man or woman who has not at one time or another wished to visit the Orient. Here you will be able to visit the mysterious Forbidden City (filmed by special permission of the Chinese Government) The Great Wall of China, The Ming Tombs, Comorant Fishing, Human Power Boats, The Temple of Heaven, built over 4000 years ago, visiting the Cities of Peking, Tientsin, Canton, the gambling dives and opium dens at Macao, Shanghai, the gateway of China, Kowloon, Hongkong, Wush, Nanking, Soochow, and many other interesting cities. A Chinese wedding and a Chinese funeral, with all its ancient and superstitious rites, curious Chinese customs and scores of equally interesting and fascinating scenes, a combination that makes "A Trip Through China" presented by one who has lived among the people, and admitted to be one of the leading orators in the United States today, one of the most interesting and educational travelogues ever presented.

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Vladimir Shavitch, who will share the baton of the
orchestra Philharmonic with Albert Coates and Eugene
Joens this winter, passed through New York last
week end on his way to the Eastman Theatre.—The
Musical Digest, August 14.

Dr. Frank Nagel, who has been chosen by the Hollywood Opera-Reading Club to serve as lecturer for the ensuing year, has selected the beautiful opera La Boheme for the opening program of the club on October 1st. The soloists who will participate on this program will be announced in a later issue.

The Los Angeles Lyric Club has planned an event of interest, musically and socially for September 4th at the Gamut Club, 1044 South Hope Street. The feature of this reception is the large number of visiting musicians of wide renown which will share the honor of appearing as guests of this popular musical organization. Mrs. Walter Goddell, the efficient president promises a number of new features to be introduced on the club's programs this season under Professor Poulvin's baton.

Frank Geiger sang to a large and appreciative audience at the Pacific Palisades last week. Mr. Geiger is much admired for his rich baritone voice and his artistic singing and throughout the Handel, Schumann and Schubert groups brought fresh appeal to his listeners. The miscellaneous groups at the close of the program included two new pieces by our own Dr. Frank Nagel—The Night Path and Dream Island. These songs were especially written for Mr. Geiger and with the composer at the piano their rendition left nothing to be desired in artistry and beauty of tone. Los Angeles is fortunate indeed in being able to claim Dr. Nagel among its resident-composers.

Miss Ruth Deewald, recently of New York, is effectively filling the position of soprano soloist at the Fifth Church of Christ, Scientist, in Hollywood during the summer months. This radiant young singer possesses a fresh pure voice which she uses advantageously.

Mrs. Guy Bush, pianist-composer, is preparing to give another of her interesting recitals in September. Miss Althea Oliver, a charming lyric soprano of New York will assist Mrs. Bush.

Gail Mills Dimmitt who is soprano soloist of the First Methodist Episcopal Church of this city, together with Miss Ruth Pinkerton popular contralto, delighted their audience at the Pacific Palisades last week with an operatic program. Mrs. Guy Bush ably assisted these artists with her brief interpretive talks on each opera represented and gave splendid support with her artistic accompaniments. Solos, duets and trios from the well known operas Tales of Hoffman, Il Trovatore, La Boheme, Tosca, Madam Butterfly and Carmen composed the program.

Grace Carroll-Elliott is spending her vacation at Wilderness Lodge in Mendocino County, California. She will return about September 15th.

Howard Lee Smith pianist teacher and musical director of the Highland Park Presbyterian Church is leaving soon for San Francisco where he will rest for a few weeks after a busy summer of teaching.

Mrs. Guy Bush has spent much time and study in the preparation of a series of six lectures on the important subject "How to Listen to Music." Knowing how few people really listen to music when they hear it we feel certain that these lectures will be much in demand by local clubs as an educational feature on their programs. Aside from the instructive value, these lectures will prove very entertaining, being illustrated by every form of music—violin, piano, vocal and even orchestra selections.

Calmon Luboviski, concert violinist appeared in concert with the Los Angeles Trio at the Pacific Palisades last week. This renowned artist is now appearing at Grauman's Metropolitan Theatre with notable success. He is using the colorful Nocturne by Chopin and Valse Blue by Drgo so effectively arranged for violin by Leopold Auer. Two local business organizations, the Masonic Club and the Los Angeles Commercial Board were delightfully entertained at their regular meetings by Mr. Luboviski's playing with the Knabe Ampico accompaniment, recently.

Charles Wakefield Cadman is completing what promises to be a most interesting composition called the Holywood Suite. This suite of four movements is to depict life in Hollywood. All admirers of Mr. Cadman are anxiously awaiting the early production of this work.

The Alexander Bevani and Claire Forbes-Crane Studio is the scene of great activity where strains from golden voiced singers are heard continuously in the rehearsing of the glorious opera Aida which will be produced at the Hollywood Bowl September 20th and 22nd. These two nurturing artists have spared neither time nor effort on their part to make this opera a tremendous success and we are predicting a most spectacular performance of this beautiful opera.

May MacDonald Hope, pianiste of exceptional merit, and well known by her connection with the celebrated Los Angeles Trio is leaving soon for San Francisco to enjoy a quiet intermission between a busy summer and an already assured busier fall.

Oiga Steeb returned Sunday from a motor trip to the Santa Cruz mountains and Big Trees stopping for a time in San Francisco, Berkeley and Carmel-by-the-Sea. Miss Steeb is spending this week at her cabin in Topanga Canyon to complete her vacation before the opening of the Olga Steeb Piano School for registration on September 4th and 5th.

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Ann Thompson, who for three years was pianist with the Denishaw School and accompanist for Ruth St. Denis, has spent the past five weeks playing for the Normal School of the National Dancing Teachers Association which recently convened in this city. The distinguished ballet master Signor Macchagnoli of New York was the able director of this summer session.

Claribel Patten Wallace announces the opening of an efficient Los Angeles Choir Directory, in conjunction with the office of Grace Carroll-Elliott, local impresario. The purpose of such a directory is to furnish singers and organists for the churches and Mrs. Wallace is receiving the entire cooperation of many of the most prominent musicians of the city. A professional church singer herself and having been associated with the only choir bureau in Chicago for several years amply qualifies Mrs. Wallace for this work. During the summer months this gifted contralto has been singing at the First Congregational Church of Long Beach where she has won much praise.

Lillian Steeb, the capable young pianist and associate teacher in the Olga Steeb Piano School, is expected home next week from New York City where she has spent the past four months in serious study with the famed Maestro Gallico.

Lucille Gibbs who, it will be remembered, sang so beautifully as Maid Marion in the prologue to Robinhood at the Hollywood Egyptian Theatre for six months, was heard last Sunday at Grauman's Discovery Concert. Her clear bell-like tones made the Theme with Variations by Proch more enjoyable, and the Valley of Laughter by Sanderson with the flute obligato by Jeanette Rogers, who is flutist with the Metropolitan Orchestra, made a lasting impression. Miss Gibbs made her debut in Grand Opera recently with the Pacific Grand Opera Company of San Diego. She sang a prominent role in La Traviata and was loudly acclaimed by the local press.

Eleanor Woodford, nationally known dramatic soprano, has just completed a most successful concert tour having appeared in New York City, Washington, Chicago, Minneapolis, St. Paul, and later visiting the Glacier National Park before returning to her home at 824 South Kingsley Drive to resume her coaching classes. This artist is famed as an interpreter of song.

Lora Mae Lamport, than whom no more worthy and sincere artist exists, has returned from her vacation at Camp Baldy and is now enrolling pupils for the fall term. Miss Lamport's November recital forecasts to be one of the coming season's musical treats. The Jewish Temple Emmanuel has contracted for Miss Lamport's services as soprano soloist for the coming year.

Raymond Harmon, widely acclaimed for his gracious personality and exquisite tenor voice, has been engaged to sing with the Santa Barbara Community Orchestra on September 30th. On this occasion Mr. Harmon will sing a group of French and a group of English songs comprising operatic arias and compositions by Goring Thomas, Bereng, La Forge, Rachmaninoff, Schuck, and MacFadyen. Mr. Harmon sang last week for the Sales Manager's Association at the Los Angeles Athletic Club.

Joseph Zoellner, Jr. of the Zoellner Conservatory, states that the enrollment for private instruction at the conservatory is so large that he is planning no national tour for the coming season as has been the custom of the quartette for many years. The concerts by these worthy and internationally famed artists are to be limited to California cities and will be outstanding features for Los Angeles concert-goers consideration.

Vincent Spiloto well known concert violinist, orchestra conductor, and teacher of harmony and composition has recently opened a studio in the Music-Art Studio Building. Mr. Spiloto was formerly connected with the New York City National Conservatory and will be a welcome addition to Los Angeles music circles.

Elizabeth Pike, dramatic soprano, has been singing at the Wilshire Boulevard Christian Church in the absence of Anna Stockwell Howell who is away for a brief period of rest.

SISTINE CHAPEL CHOIR

Twenty boys sopranos will supply the quality of feminine voices in the Sistine Chapel Choir when that famous organization tours the United States and Canada under Frank W. Healy's sole management, beginning October 15 in New York and appearing in San Francisco next December 7, 8 and 9 at Exposition Auditorium. These little fellows have been selected from various parts of Italy and trained in a special school established by the Pope and conducted by the choir's director, Monsignor Antonio Bella. They sing with just the degree of emotional intensity called for, suiting their tonal shadings to the changing moods and meaning of the text, their voices being flute-like or softly sighing or splendidly ringing and sonorous at will, and

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JACK HILLMAN'S DEBUT IN COMIC OPERA

Another San Francisco singer has listened to the call of music and humor and will make his debut in The Firefly that tenebrous, fun-provoking operetta by Randolph Friml and Otto Harbach. The Broadway Producing Company, listening to the suggestion of Mabel Rigelman sent for Jack Hillman and made him a most flattering offer to sing the difficult yet wonderful part of Papa Franz who, continuously seeking voices for his choir, finds Tony Columbus.

The role is ideal for Mr. Hillman and one that he will make the most of. The music is beautiful and fits his voice to perfection. We look for a realistic characterization of the Maestro. The operetta will be presented at the Capitol Theatre on Ellis street near Stockton commencing Sunday, September 2.

Madam Dorothy Talbot, noted concert artist, has just left for Chicago to appear in several concerts there. Mme. Talbot has been engaged by the Chicago Daily News to give a radio concert from their station WMAQ on Wednesday evening, September 12. If conditions are favorable for the reception of radio it will be possible to hear Mme. Talbot. A number of people are planning to try and hear Mme. Talbot.

Signor Lucien Cesaroni, an Italian basso, who specializes in Mozart programs, and who has recently given a number of concerts in Australia, is a visitor in San Francisco and was the guest of honor at a reception recital given by H. B. Pasmore on Friday evening, August 24, at Knabe Hall in the Kohler & Chase building. Mr. Cesaroni is also appearing at some other public functions while in this city.

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RECITAL AT GREEK THEATRE

Three pupils of Joseph George Jacobson will again give the half-hour of music at the Greek Theatre on September 9th at 4 o'clock. The performers will be Gladys Iyabelle Wilson, Margaret Lewis and Sam Rodetsky, all three have appeared frequently before the public. The Half-Hour of Music given by Marian Patricia Cavanaugh, Myrtle Waitman and Myrtle Jacobs on August 19th was great success and the audience applauded the young performers enthusiastically. Following will be the program for September 19th: Part I—(a) Valse A minor (Chopin); (h) Polichinelle (Rachmaninoff), Margaret Lewis; Part II—(a) Rondo Capriccioso (Mendelssohn); (h) Nocturne F sharp major (Chopin); (c) Lovedream No. 3 (Liszt); (d) Witches Dance (MacDowell), Gladys Iyabelle Wilson. Part III—(a) Prelude (Bach); (b) Valse Chromatique (Godard); (c) The Caravan (Jos. Geo. Jacobson); (d) Valse G flat (Chopin); (e) Polonaise Militaire (Chopin), Sam Rodetsky.

ALCAZAR THEATRE

Topsy and Eva, the Duncan Sisters' entertaining musical comedy, which has been crowding the Alcazar for the past two months begins the ninth week of its San Francisco run with the matinee Sunday September 2nd. Lionel B. Samuel, Manager for Thomas Wilkes, announces that last week the gross receipts from the ten performances exceeded that of any other week throughout the long engagement. The continued success of the production and the enormous patronage accorded it by amusement lovers of the Bay Region indicates that local theatre goers are just as appreciative of a splendid presentation as those of other and larger cities. Topsy and Eva is filled with pep, ginger, and spice with a world of fun. It is punctuated with laughs throughout, and its songs and tunes are being sung and hummed everywhere. Mrs. Catherine C. Cushing wrote the book and Rosetta and Vivian Duncan, who play Topsy and Eva respectively, are responsible for the entrancing music. Several new faces appear in the cast beginning today and added interest attaches to the production by reason of that fact.

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Sat. Aft., Sept. 29—Il Taboraro-Snor
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Saroya, Fernanda, etc.

Mon. Eve, Oct. 1—Mefistofele (Boito)
Gigli, Didur, Saroya, Fernanda,
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Tues. Eve, Oct. 2—Tosca (Puccini)
—Martinielli, Deluca, Saroya, etc.

Thurs. Eve, Oct. 4—Hernani, etc.
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Sat. Aft., Oct. 1—L'Pagliacci (Leon-
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The Review of last week's Bohemian Club Music will appear in the next issue of this paper owing to the space being limited this week on account of this special Los Angeles edition.

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| Capital Actually Paid Up..... | 1,000,000.00 |
| Reserve and Contingent Funds..... | 2,800,000.00 |
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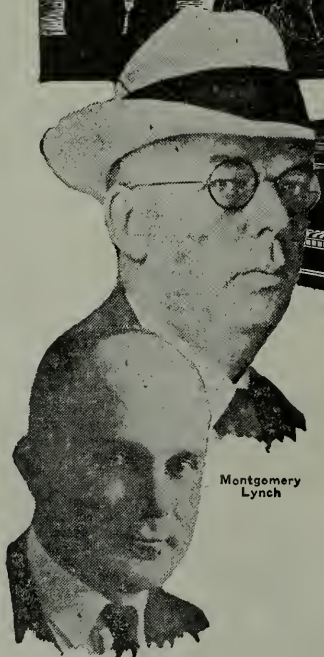
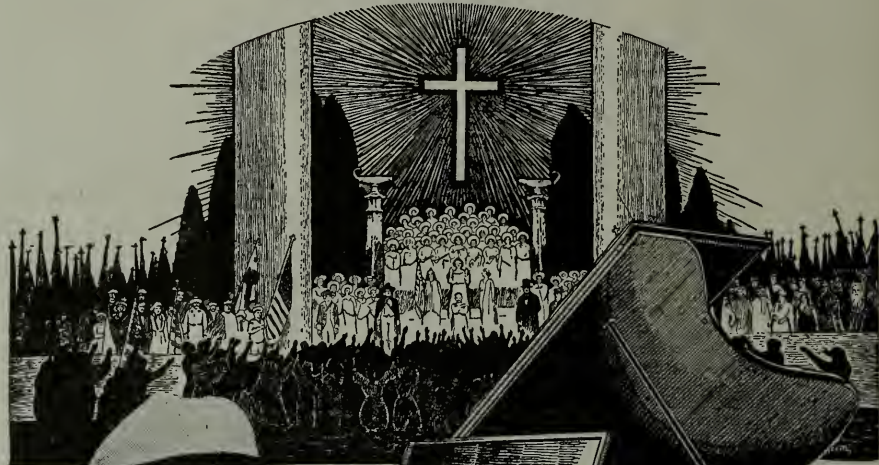
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THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 23 SAN FRANCISCO, SATURDAY, SEPTEMBER 8, 1923. PRICE 10 CENTS

BOHEMIAN GROVE PLAY MUSIC PRESENTED \$30,000.00 SURPLUS AT HOLLYWOOD CONCERTS

Tivoli Opera House Crowded When Annual Midsummer Music Concert of the Bohemian Club Is Given in the Usual Excellent Manner.
Henry K. Hadley's Music to Joseph D. Redding's Book of Semper Virens Received With Enthusiasm

BY ALFRED METZGER

Among the musical events presented in San Francisco during the course of a year none is looked forward to with greater interest nor with greater pleasure than the annual concerts of the Bohemian Club wherein extracts from the current Grove Play are rendered, usually enhanced by compositions of previous Grove Play composers and occasionally by a visiting guest of musical distinction. The Tivoli Opera House was therefore crowded on Friday afternoon August 24th when the Bohemian Club once more revealed to our musical public its remarkable encouragement and consist-

entious. Among the reasons why criticism should be mellowed by generosity must be mentioned lack of sufficient rehearsals by an orchestra unfamiliar with the work and restriction of the production to one single performance at the Grove. In addition there are many spectacular stage effects which, in combination with the music, make a wonderful ensemble, while the music without these embellishments apparently seems lacking in some of its essentials, although as a matter of fact it is the same music. As usual the excerpts from the Grove play were preceded by a program con-

Thirty-two Evening Concerts Given During Eight Weeks—This Unexpected Result Enables The Community Park and Art Association to Pay Up a Mortgage of \$24,000, Freeing Hollywood From Financial Encumbrances—A Greater Season Next Year

BY BRUNO DAVID USSHER

LOS ANGELES, Sept. 4.—Los Angeles again has made musical history during the second highly successful open-air orchestra season at the Hollywood Bowl and more so at the closing concert, September 1.
Summing up results briefly, the concert series of eight weeks or thirty-two evening performances has been consummated with a financial surplus of about \$30,000 in round figures. (An exact statement will be shortly issued by the management.) This unprecedented result, greater than the most optimistic expectations permitted to anticipate, enables

(to about \$7000.) The other \$20,000 of the surplus consist of voluntary contributions from the audience which averaged about six thousand per concert during the first seven weeks. The closing week brought 60,000 people to the Bowl on four nights, with 20,000 attending the last performance. About 2000 sat on the bare ground of the sloping hillsides on that occasion while as many more could not secure admission at all. Another circumstance which makes the success of the Bowl concert season all the more remarkable is the fact that for the last ten concerts, through the



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ent recognition of the American, and more especially the resident, composer and librettist. This year the Grove Play consisted of a music drama entitled Semper Virens to which Joseph D. Redding wrote the book and Henry K. Hadley composed the music.
The Pacific Coast Musical Review wishes to go on record as being unrestrictedly committed to the proposition that everything worthy among the works of our resident artists and composers should be heartily recognized and encouraged, and since the annual Grove Plays of the Bohemian Club belong among the foremost opportunities presented to our resident artists this paper is heartily in accord with the Bohemian Club in its matchless endeavor to arouse inspiration among our creative musicians. Therefore, these annual concerts are entitled to dignified recognition in the columns of a musical journal, and while in a measure these concerts are public events which the musical attend after paying a fixed price of admission, there are many ameliorating circumstances that do not justify criticism that is too severe or too fas-

tain the works of composers of previous midsummer music and an occasional work by an American composer who happened to be a guest of the club. We shall give the music of the Grove Play precedence over the more formal program part. The writer has always considered Henry K. Hadley as one of the leading American composers of the day, and in many respects the most prolific, the most musically and the most successful of them all. For Mr. Hadley has inventive genius, a most happy faculty of cleverly arranging his ideas for the orchestra and a very effective sense of climactic construction. He also possesses a most delightful sense of melody and a vivid instinct for effective rhythmic values.
The title of this year's Grove Play is Semper Virens (Ever Green or Always Green) and the book is written by Joseph D. Redding, one of the most enthusiastic Bohemians and one of those specially responsible for the original idea of the Grove plays in their present magnificent splendor. Mr. Redding has done a great deal for music among a certain circle
(Continued on Page 7, Col. 1)

the Community Park and Art Association, which as a non-profit making organization administers the lovely amphitheater in the Hollywood foothills, to free it entirely from a \$24,000 mortgage. Moreover, a fund from five to six thousand dollars is already on hand with which to make preparations for a greater season next summer. Therefore none of the guarantors will be asked to make good their pledges. This financial success is all the more remarkable as it is the outcome of large ticket sales, while again the admission on season tickets remained at the nominal, truly democratic level of twenty-five cents.
Of the \$30,000 surplus more than \$10,000 is profit from ticket sales, after about \$5000 had been spent for a new stage and anterooms. Furthermore the overhead expenses, including a larger staff of paid attendants than last year and higher fees for orchestra players meant a 30 per cent increase of running cost as compared with the first season last year. Hence the profit from ticket sales is to be regarded larger than actually shown. (Last year it amounted

thoughtlessness of the City Engineer's Office, and in view of the indifference of the Hollywood Chamber of Commerce, street repair work on the two avenues leading to the Bowl caused such havoc with motor and streetcar traffic as to create widespread public indignation. Yet the people continued to come, and in increasing numbers. Words of admiration cannot appraise fully the inspiring efforts of Conductor Emil Oberhofer, of Mrs. J. J. Carter, the far-visioned, self-sacrificing founder and secretary of the series, who again had the able support of F. W. Blanchard as chairman, and of William Edson Strobbridge as manager of the concerts.
Conductor Oberhofer had endeared himself lastingly to Los Angeles music lovers. The poetry of his interpretations has sunk deeply into their hearts. The devotion and seriousness with which he applied himself to his task can only be measured by the fact that, admirably supported by the orchestra, (the latter in quality especially of the brass and strings did not measure up to that of
(Continued on Page 7, Col. 2)

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TWENTY-SECOND YEAR

MOTION PICTURE MUSIC

It is gratifying to note that the music in the moving picture theatres of San Francisco is gradually gaining in quality. This has been specially noticeable at the California Theatre, where the cheapest kind of jazz playing has been superseded with such a capable orchestra as that directed by Mr. Setaro and playing good music in a manner worthy of commendation. At the same time there are capable soloists and the Sunday morning concerts at this excellent house are becoming more and more popular and justly so. The ballet by Mr. Kosloff and his associate artists are surely highly artistic and worthy of the enthusiastic applause which they evoke. But occasionally we find that by trying to be artistic, under the guise of endeavoring to educate the public, those entrusted with the serious phase of artistic endeavor are trying to overtax the public mind.

Mr. Kosloff, in being severely artistic, for instance, presented a ballet which both as to length and artistic severity, was beyond the grasp of his audiences and did not effect the very thing he strove after, namely, to entertain. If only some of our musicians and artists in general would give up the idea of trying to "educate" the public, when it does not want to be educated. The people attend theatres, movie theatres in particular, for purposes of entertainment. It is unwise to give these people symphonies, symphonic suites or chamber music quartets. They can hear all this by attending concerts already arranged for. There is plenty of music with fine melodies and spirited rhythms that will never fail to please the masses. To give them severe music which they do not like is exactly as ineffective as to give them bad music which they do not like. A motion picture theatre is a business enterprise. It is not an educational institution in the sense used for a public school or university, although there are educational pictures which contribute not a little toward educating the public in a pleasant and entertaining way. But you can not force upon the people something they don't like, no matter whether you imagine they like it or not.

We find at the Granada Theatre further evidences of musical improvement, for Paul Ash continues to mingle really good selections with an occasional "jazzified" work, arranged so cleverly that its crudeness is materially softened. Here, too, occasional solos and dance numbers, backed by skillful scenic and light effects, afford a few moments of real relaxation to those who wish to rest from their day's labors. We can not agree that the anvil chorus from *Il Trovatore* should be used as a means to display the artistic "qualities" of jazz, no matter how cleverly arranged it may be, for to take the work of some-

one else and use it for your own purpose is anything but honest and square. But in the main the Granada music is pleasing to listen to.

Mr. Lipschultz, at the Warfield, continues to conduct programs of higher musical value and delights his audiences every evening with the splendid character of his orchestra and his adherence to the best of music. The Warfield management, too, engages occasional soloists of renown and delights its hearers with the high quality of its musical entertainment. The most artistic music, however, heard in the moving picture houses of San Francisco remains Gyula Ormay and his aggregation of artist musicians. This orchestra comes closer to an ensemble organization than any other theatre orchestra we know of. Mr. Ormay, understands the taste of his audiences thoroughly. While he selects the very best music he can find, he always chooses something that the public enjoys and he plays it as if it were the highest form of chamber music, namely, with a finish, style and taste in phrasing that is a joy to witness. The Imperial Theatre is indeed fortunate to have someone so thoroughly imbued with the artistic spirit at the head of its musical affairs.

It is, therefore, to the credit of Jack Partington that musical affairs at these theatres are progressing so rapidly. It is only a pity that either the publicity agents or the managers do not employ a more effective means to impress genuinely musical people with the quality and purpose of their musical entertainment. In New York, Chicago and Los Angeles motion picture theatres make their programs known through the medium of the music journals. In San Francisco, Eugene Roth, assisted by Charles Pincus, was the only manager who really saw the value of keeping the musical public informed of musical affairs in the motion picture houses through the columns of the music journals. This article is not intended to change anyone's mind in this respect. But there can never be any serious attention paid by musical people to the music in the motion picture theatres until the publicity is dignified, able and written in a manner to appeal to musical people. The sentiment among serious musical people in San Francisco at present is that an artist lowers himself when he sings in a motion picture theatre, and such opinion would not exist if the publicity about music in moving picture theatres was sufficiently intelligent to find regular space in a music journal. But as long as showmanship is considered superior to artistic taste, the managers of moving picture houses in San Francisco will regard publicity in a music journal as superficial and unnecessary. But, eventually, some manager will arise who will understand the situation and whoever he may be he will receive the cordial and whole-hearted support of the entire musical public.

THE JAPANESE DISASTER

No one is perhaps in more sympathetic mood regarding the terrible catastrophe that destroyed so many lives and so much property in Japan than the people of San Francisco and California in general who seventeen years ago were confronted with a similar situation very close to their doors. And since in recent years the Japanese people have become more closely identified with Western music than any other Oriental nation, the interest of musical people in particular naturally is concentrated in helping to re-establish normal conditions. While by the time this paper reaches our readers prominent people in charge of funds to be utilized to alleviate the distress and suffering of the stricken people will have started an intensive campaign, it is never too late to urge members of the musical profession to do all in their power to participate in a worthy cause world-wide in its scope, and while there is not as much opportunity to directly assist musicians and musical institutions in Japan as would be the case in a Western nation, the contributions from musicians and musical people will be welcome in the general reconstruction work. This paper knows that in cases of distress the musical profession is always ready to do more than its share.

THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from August 25)

The public has little conception of the elaborate methods of standardizing, cataloging, cross-indexing, filing and systematizing a picture library, practiced by the enterprising owner. Neither does it consider the hours of unremitting toil being constantly expended in this work, nor the hours of tedious detail work necessary to the giving-out and replacing an average week's orchestral program for an orchestra of, perhaps forty men.

The owner of the library must maintain and keep up-to-date, several catalogues, one under titles, one under composers, and another under emotional characteristics which he finds of great aid in providing interesting and well-balanced programs, as well as an important means of lessening his own work and that of his associates.

A maxim which is learned early by the conscientious and able conductor is this: keep an orchestra interested in its work by selecting programs comprising, for the greater part compositions of a good musical grade, and half the battle for efficiency and artistry is gained; the moment cheap, trashy, old-repeated numbers predominate, the orchestra becomes mechanical, loses its interest in its work, and becomes generally soulless because of the details of its routine possess no inspiring interest for the men.

Some time ago the writer took an engagement at a leading theatre in the East that was one of a large nation-wide chain. The theatre in spite of its size, was operated most conservatively—wisely would be a more exact word. Music was a necessary evil. The musical policy, as far as the scores for the feature pictures was concerned, was in the hands of a General Musical Director located in another city. The local house paid a small weekly stipend to the musical department of its management for the weekly use of these scores, which were prepared—"turned out"—in a stereotyped, uninspired manner apparently often being prepared by office boys in the music department, judging from their contents.

The conductor of each house in the chain was instructed not to tamper with these scores in any circumstances, this rule being apparently iron-clad. Now the hardest thing a picture conductor has to contend with is the playing of another man's score for a picture about which he, the conductor knows nothing—hasn't even seen. Even when a score is well made and fits and synchronizes to the action well, it is difficult for anyone but the maker of that score to play it, for musicians, aside from being temperamental and nervous folks, differ radically in interpretations and ideas as to the fitness of a number for a given situation. A composition which might express bright grotesque action to one conductor might suggest something entirely different to another. And the artistic side of this profession is so vague and inexact that, strange as it may seem, the brightly grotesque compositions, under the baton of the man who scored it, would undoubtedly fit the particular action pleasingly, while in the hands of the other man the result would be disappointing.

These stereotyped, atrocious scores came through with unflinching regularity, except that they were usually late in arriving, and the writer was weekly obliged to conduct them without even having seen the pictures they were claimed to be fitted to. In scoring an average feature photo-drama, an intelligent conductor will lay out perhaps thirty or thirty-five separate and distinct compositions (this number varies of course according to action and length) with from one to three and four, sometimes, themes running through the program emphasizing the action which various characters dominate. For example there might be a love theme, a heavy character theme, and a baby theme used in one feature, each theme being used (repeated) several times. But every number other than these themes will invariably be separate and distinct—a composition by itself. This makes for pleasing variety, and serves to maintain in addition the interest of the orchestra.

On each and every one of these wretched scores received from this General Musical Director, the general scheme was this: figuring perhaps forty separate and distinct situations for the score, the reviewer would select say eight compositions, all different. One would be suitable (perhaps) for light romantic situations; one for a love theme; one for a heavy theme; one would express pathos; one would be dramatic and melodic; one would be a fight or battle agitato; one would be neutral—expressing nothing in particular.

(To be continued.)

ALFRED HERTZ TO RETURN MONDAY

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, will arrive in San Francisco Monday afternoon on the Overland Limited and while awaiting the preparation of his house will take up temporary residence at the Hotel St. Francis. Mr. and Mrs. Hertz have been spending the summer abroad, searching the music centers for new works and novelties for production during the coming season. According to word from the office of the Musical Association, the European shopping tour has been highly successful, and music-lovers may look forward to some extremely interesting programs this winter. Mr. Hertz visited London, Paris, Vienna, Leipzig and other centers, picking up new music at each stop and taking advantage of every opportunity to hear concerts, recitals and opera.

The regular symphony season will open Friday afternoon, October 19, in the Curran Theatre, and as in previous years, will consist of twelve Friday Symphonies, twelve Sunday Symphonies and ten Sunday Popular Concerts. The sale of season tickets is now being held at Sherman, Clay & Co.'s, and according to reports from the box office the appointments have already exceeded last year's total sale, while dozens of new orders are being received daily. Altogether, indications are that the coming season will be by far the most successful in the history of the orchestra.

OPERA STARS LEAVE FOR CAST

The advent of the season of grand opera to be given here by the San Francisco Opera Association is now being told in the departure for San Francisco of some of the world-famous stars engaged by Gaetano Merola, director for the season for the association. The latest to be heralded by the press is the arrival of the foremost tenor, who, according to a cablegram received this week by Merola, has sailed from Italy for this city. He is scheduled to arrive in New York City September 17 where a big reception and banquet has been arranged in his honor by his eastern admirers.

Immediately following this, however, he will leave for San Francisco for his first appearance on stage. In fact this is the very first time he has appeared outside of New York City during the three years of his engagement with the Metropolitan. This fact alone is making his appearance here of more than local interest among music lovers. Many have congratulated Merola on his achievement in securing Gigli. The story of Gigli is characteristic of that of Italy's greatest singers. He was born thirty-two years ago in Recanati, the birthplace of Italy's great poet Leopardi, and one of the most beautiful cities on the Adriatic. His first performance was in the choir of a church at Recanati, of which his father was sexton. It was this experience that awakened the lad's ambitions. For many miles around the fame of the beauty of the choir boy's voice spread and church attendance grew by leaps and bounds.

Consequently he went to Rome where he pursued his studies in the Academy of Santa Cecilia under Maestro Rosati. In 1914 he made his debut in La Gioconda and his success was instantaneous. This brought him to the attention of Toscanini who called Gigli to Milan to sing in Mefistofele in La Scala in honor of Boito, the composer. After this appearance Italy could no longer claim Gigli alone, and his name and his talent became that of the world. In quick succession he toured the great centers of music in South America and in Europe. Later, in 1920, he was sought by the Metropolitan and in answer to the many calls from America, responded. Gigli will sing in Andrea Chénier, Mefistofele, Romeo and Juliet and Rigoletto.

Gigli, however, is but one of a number of world-famous stars whom the San Francisco Opera Association is bringing here for the eight productions to be given in the Exposition Auditorium from September 26 to October 8. Among the other artists are Martinelli, De Luca, Mario, Saroya, Didur, Gandolfi, Fernando, Johnstone, Epton, Tokatyan, Anna Young, Lazelle, Gillette, Paltrinier and others.

The operas to be given are as follows: Wednesday evening, September 26, La Bohème; Thursday evening, September 27, Andrea Chénier; Saturday afternoon, September 29, Il Tabbarro, Suor Angelica, Gianni Schicchi; Monday evening, October 1, Mefistofele; Tuesday evening, October 2, Tosca; Thursday evening, October 4, Romeo and Juliet; Saturday afternoon, October 6, I Pagliacci, Gianni Schicchi; Monday evening, October 8, Rigoletto.

MUSICAL KINDERGARTEN CENTER

Under the direction of Blanche Kermer the Musical Kindergarten Department of the San Francisco Conservatory of Music, 3435 Sacramento street, will re-open its class work on Tuesday, September 11. The children are taught the fundamentals of rhythm, singing and notation through dancing, simplified rhythmic, stories and games. In addition constructive work is taught each day through simple interesting handicraft work for little folks. In pleasant weather most of the work is held out of doors. The kindergarten class is open to children from four to six years of age. The hours are from 10 to 12 a. m. five days a week.

CHARLES HART

PIANIST-THURSDAY

Two Seasons With Jacques Chabaud. Tuesday and Thursday P. M. Room 1062, Kohler & Chase Bldg. Tel. Kearney 5554. Wednesday P. M. 1331 Castro St., corner 14th St., Oakland. Tel. Lakeside 761. Rem. 536 41st St., Oakland. Tel. Piedmont 5377-J.

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

Department Manager, See Davis Maynard, 527 East San Carlos St., Phone San Jose 4745-J.

San Jose, Cal., September 4, 1923.

Allen Bacon, A. A. C. O., who was selected last year to fill the position of head of the Department of Piano and Organ has proven to be a decided asset to the Conservatory of the College of the Pacific. Mr. Bacon has appeared on a number of programs of the American Guild and was one of the recitalists at the state convention in Los Angeles. In addition to dedicating several organs he gave a number of piano-duet recitals at various high schools throughout the state.

The Conservatory of the College of the Pacific will open in a short time, and the various members of the faculty will be arriving shortly. Their varied vacations are interesting to note. Miles A. Dressell has been spending the summer in Cleveland, Ohio. Both he and Mrs. Dressell, who is an accomplished vocalist and teacher, have been doing considerable recital work during their vacation. Miss Jessie Moore, of the piano department, has been summering in Berkeley, devoting her time to study. Charles M. Dennis, acting dean, in addition to private teaching, is filled in the Gravenor Master Classes. At the state convention of the California Music Teachers' Association, which was held at the college in July, Mr. Dennis had the pleasure of acting as host for the college and the local branch of which he is president. He also shared the direction of the vocal round table at the convention and was nominated for the office of State Director. The success of San Jose's first music week held in January owed much to his ability as general chairman.

Miss Miriam Burton has been studying in Los Angeles under Hague Kinsey. Miss Bozema Kalas and her father, Jan Kalas, have spent their summer on the family ranch in Campbell. Mr. Kalas has been doing considerable orchestra work this year. Edward Towner, in addition to his large amount of private teaching has been organizing and conducting the Scots. He is now conductor of two Masonic organizations, developing the first DeMolay band in California. Miss Myrtle Shafer, instructor of organ in the conservatory and organist at First M. E. Church, San Jose, also teacher of music in the Live Oak Union High School, Morgan Hill, visited relatives in Portland, motoring from San Jose. Miss Anna Rogers has been studying in the Louis Armstrong Master Classes held in San Francisco during the summer. Since August she has been visiting relatives in Spokane.

Miss Hinsdale has been resting at her home in Taft, California. Mr. Moullet spent the summer at his home in Santa Barbara and in the lake resorts. Mr. Boddy studied organ and piano under Mr. Bacon the early part of the summer and completed his work at Lake Geneva in August and September. Miss Helen Fletcher Riddell, who has been secured to fill Miss Mima Montgomery's place during her years' leave of absence, planning to study abroad, enjoyed the summer motoring through New York and the New England states, and coached on oratorio roles with Mollenhauer in Boston.

The following program, given under the direction of Will H. Lake, was enjoyed by vast crowds at Alhambra Rock Park on Sunday afternoon last: March, Federation (Klohr); Waltzes, Carmen (Rosas); Intermezzo, Forget Me Not (McBeth); Overture, William Tell (Ross Rogers); Two Rhapsodies (a) and (b) Ties (Ross); (b) Saw Mill Road (Silva); Solo for euphonium, performed by Sig. Marco La Venia; Overture, Golden Fleece (Lovellet); Selections, Il Trovatore (Verdi); Idyll, Forge in the Forest (Michaels) Finale, Trisgrian (Lossy).

Practicing for its participation in the statewide contest for the championship of Junior musical organizations to be held at Sacramento Sunday, the local DeMolay band recently presented an open-air concert. This was the band's first outdoor appearance and was designed to familiarize the members with the conditions under which they will play in Sacramento. A musical program of merit was given. In Sunday's contest the local boys will compete with the best juvenile talent in the state. The competitors will be composed of high school boy clubs and DeMolay bands.

Registration Week at the Institute of Music opens September 10, according to announcement sent out from the Institute office. Courses are announced in piano, violin, voice, viola, violoncello, theory, organ, and band instruments. These courses lead to the degree of Bachelor of Music, or certificates of completion in any one subject. The faculty has been augmented by the addition of Alice May Hitchcock to the piano department. Otherwise the teaching staff will remain the same as in the past: LeRoy V. Brant, Director, heading the piano, theory, and organ departments; his assistants Josephine Louise Sinclair and Alice May Hitchcock;

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Henry Bickford Pasmore heads the vocal department, with Mrs. LeRoy V. Brant as his assistant; Jan Kalas teaching violoncello, Josef Halamek violin and viola, and Edward Towner band instruments.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Do the pedals of an organ sound as written?—M. L. B.
2. No. They sound an octave lower than written.
3. What is meant by a pluperfect interval?—E. K.
4. An augmented interval. In this application the word pluperfect is used in its literal sense, meaning "more than perfect"; and an interval that is more, or greater, than a perfect, is an augmented interval.
5. What does Gianni Schicchi mean and can you tell me something of the opera?—V. D.
6. Gianni Schicchi is a proper name—the name of the principal character of the opera. The piece is a comedy somewhat like the early opera buffa and is founded on a character mentioned by Dante in the thirtieth canto of the "Inferno."
7. How often should a piano be tuned in order to keep it in the best possible condition?—A. C. N.
8. At least twice a year. Three or four times would be better though so many are not always necessary. A piano should always be tuned after being moved. To keep your piano in the best possible condition I would advise you to find a reliable tuner to look after it at regular intervals. This is better than having a new man tune it whenever you think it needs tuning.
9. What does Timballes mean?—L. S. S.
10. It is the abbreviation of Timbales, the French name for the Kettledrums.

PACIFIC MUSICAL SOCIETY

Mrs. William H. Banks, president of the Pacific Musical Society announces the following members to serve on the committees during the ensuing year: Audition Committee—Miss Roxana Weihe; Finance Committee—William H. Banks, Charles V. Gross, Charles de Young, Elkus, Albert George Lang, Samuel P. Reed, William Ritter; Misses Isabel Arndt, Esther Deininger, Clare Harrington, Margaret O'Dea, Frances D. Woodbridge. Reception Committee—Miss Augusta Hayden (chairman), Mesdames Ella Gertrude Ball, Albert S. Adler, Charles Butte, Rose Relda Callahan, Joseph Staudmer, Social Service Committee—Mrs. Leo Lazarus (chairman), Mesdames David Hirschler, L. M. Spiegel, Edward E. Young.

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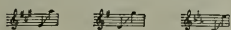
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GEORGE KRUGER STUDENTS IN DEMAND

One of the most distinguished pianists and instructors in the city, George Kruger, has done his share toward placing San Francisco to the forefront as a musical center, for by his splendid work, his reputation has brought him pupils from the gulf to Washington State, many coming from cities whose residents do not possess the many advantages of thorough instruction which San Francisco enjoys. The following young pianists, who have gained an enviable reputation by their high-class work on many occasions: Miss Edna Linkowski, Miss Mildred Berg, Miss Myrtle Gable, Norman Smith and Joseph Salvato, have been booked for public recitals.

The following programs have been prepared by them: Miss Edna Linkowski at Hale Brothers' Radio station, September 4; Faust Fantasia (Liszt), Scherzo (Mendelssohn), Marche Militaire (Schubert, Trausl) Hungarian Rhapsodie (Liszt), Miss Myrtle Gable at the Sequoia Club, September 6; Arabesque (Leschetizky), Allegro Commodo (Bargiel), Danse Creole (Chaminade), Miss Mildred Berg, at Hale Bros.' Radio station, September 6, Elegie (Nollet); Valse Chromatique (Godard); Les Sylphides (Chaminade), Impromptu (Reinholt); Danse Creole (Chaminade), Valse (Chopin), Norman Smith at Hale Bros. Radio station September 13: Two Mazurkas (Chopin); Butterfly (Lavallee), Fantasia Impromptu (Chopin); Valse G flat major (Chopin); La Fileuse (Raf); La source (Leschetizky); Nightingale (Liszt); Joseph Salvato at the Corona Club, September 27: Wedding March and Elfin Chorus from Midsummer Night's Dream (Mendelssohn) Paraphrase de Concert (Schultz-Eleven), Mildred Berg at Warner's Radio station October 5, Piano Recital.

Mr. and Mrs. Alfred Hertz spent ten days in Berlin, then two weeks in Baden-Baden and finally in Paris for a brief time before embarking for New York on August 28. Upon arrival in the American Metropolis they decided to stay three days and then start on the transcontinental trip to the Pacific Coast. They are due to arrive on Monday and rehearsals for the symphony season will begin early in October.

Edouard Deru, the distinguished Belgian violin virtuoso, was soloist at St. Dominic's Church, Pierce street, between Bush and Pine, last Sunday at noon. He was assisted by Frederic Brueschweiler, organist and choirmaster and instructor in the music school at Dominican College in San Rafael. Both artists made an excellent impression by reason of their unquestionable musicianship and artistry.

George Schuklutski, a Russian vocal artist, possessor of an unusually fine basso cantante voice, was introduced at the home of Mr. and Mrs. Frank Carroll Giffen on Sunday afternoon August 26. An assemblage of prominent musical people thoroughly enjoyed listening to this artist interpreting a number of Russian songs and operatic arias of various nationalities. Mr. Schuklutski is unquestionably an artist of the first rank, possesses a voice of fine ringing quality and resonance and sings with unusual intelligence and emotional color. It is to be hoped that Mr. Schuklutski will be given an opportunity to give a concert so that his unquestionable vocal proficiency may be admired by our musical public.

Hother Wismer, one of San Francisco's most active musicians, gave a reception in honor of Mrs. Margaret Hughes, at his studio, 3701 Clay street, on Friday eve-

ning, August 31. In the presence of a number of prominent musical people an excellent program was rendered consisting of ensemble numbers for piano and strings by Beethoven, Bach and Schumann, which were thoroughly enjoyed by those in attendance and which were interpreted in musically fashion by Mrs. Hughes, Hother Wismer, Nathan Firestone and Willem Dehe.

Horace Britt, the distinguished cello virtuoso, who for several years proved such a favorite with the public in his position as leading cellist of the San Francisco Symphony Orchestra, will be heard for the first time since his departure on October 30 with the Chamber Music Society of San Francisco of which organization he also was a valuable member. Mr. Britt will be on the Pacific Coast only a few days, his engagements in the East preventing a longer stay. On November 2 and 4 Mr. Britt will be soloist of the San Francisco Symphony Orchestra. On November 16 Mr. Britt is booked to appear in Pittsburgh. No doubt his numerous admirers will be happy to have another opportunity to hear his exceptional artistic interpretations.

Annie Louise David, the noted American harp virtuosa, and Mrs. Gabrielle Woodworth, soprano, will give a joint recital at the Claremont Hotel, Berkeley, on Monday evening, October 8. An exceptionally interesting and artistic program has been prepared for this occasion.

Irving and Jeanne Krick have returned from Los Angeles and San Diego, where they appeared successfully on several musical programs. They also gave a Radio recital for the Los Angeles Times. It seems anyone playing for the Los Angeles Times is required to try out, which they did successfully, as they were included in the evening program and received a very flattering notice. On August 17 and 18 they played piano solos at the Chimes Theatre on College avenue, Oakland, appearing before crowded houses on both evenings and were enthusiastically received by the audience. Jeanne played from Chopin, Wollenhaupt and Paderewski. Irving played from MacDowell, Rachmaninoff and Chopin.

Lucien Cesaroni, a noted Italian basso, was guest of honor at a reception given by H. E. Pasmore at his studio in the Kohler & Chase building on Friday evening, August 17. The affair was well attended by musicians and music lovers. Signor Cesaroni sang a number of Mozart arias with a splendidly beautiful bass-baritone voice. John Harraden Pratt voiced the consensus of opinion of all present when he said that he had not enjoyed such a treat since he was a student in Leipzig and heard the Mozart operas under the direction of Arthur Nickisch. Signor Cesaroni should be heard by every Mozart lover and, who is not such? Suzanne Pasmore Brooks again proved her musicianship by means of her excellent accompaniments. A pleasant addition to the evening's enjoyment was the first movement of a piano sonata played by the youthful composer Horatio Parker Bailey which shows flow-

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ing melodies, a sane harmonic structure together with a smoothly moving counterpoint.

Sir Henry Heyman, our distinguished dean of violinists, gave an "intime" but elaborate luncheon at the Bohemian Club on September 28 in honor of Edouard Deru, the celebrated Belgian violin virtuoso and Andre de Ribeaupierre, also a violin virtuoso of renown who has just concluded a series of very successful violin recitals at Berkeley during the summer session of the University of California. Those invited by Sir Henry to meet these two violinistic celebrities at luncheon were: The Hon. Frank P. Deering, former President of the Bohemian Club, Nathan Landsberger and Victor Lichtenstein.

Victor Lichtenstein, the prominent violinist, pedagogue, orchestral leader and lecturer, will give a series of ten University of California Extension lectures on the History and Appreciation of Music beginning Friday evening, September 7, at the Musicians' Club, 533 Sutter street. The lectures to be given will include the following subjects: Music as the Interpreter of the Zeitgeist; Beethoven and his Forerunners; Opera and Symphony; The Music of Russia; Grieg and the Music of Norway; Dvorak and Smetana; Saint-Saens and Debussy; The United States and its Music; The Modern Italians; Ernest Bloch. Surely anyone wishing to add to his or her musical knowledge should attend these lectures as a means to broaden their musical horizon.

W. A. CLARK, JR., EXTENDS PRIZE CONTEST TIME

The following letter is self-explanatory:

Los Angeles, August 27, 1923.

My Dear Mr. Metzger:

I thought it would interest you to know that since your editorial, relative to the time in which compositions might be sent in competition for the prize offered by Mr. Clark for a symphonic poem, and the other prize offered for the best chamber music composition, we are in receipt of a wire from Mr. Clark extending the time from September 1 to January 1, 1924. Would greatly appreciate your giving this extension publicity through the columns of your valued medium. Thanking you

Sincerely,

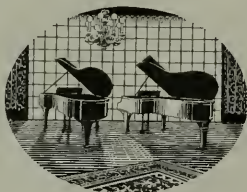
GEORGE W. MACLELLAN.

To refresh the memory of our readers we wish to add that the prize for the symphonic poem is \$1000 and for the chamber music composition \$500. The judges selected to make the decision are all prominent and reputable musicians thoroughly competent to do justice to the works submitted. The Pacific Coast Musical Review knows everyone of them and can vouch for their ability and fairness.

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zine-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge.

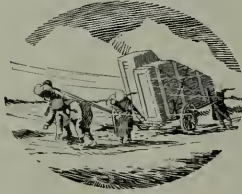
Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-

fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,
London and Buenos Aires.



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Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco

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Articles of General Musical Interest

These articles are prepared for The Pacific Coast Musical Review by Miss V. Brant, director of the Institute of Music of San Jose. Mr. Brant will be pleased to treat here subjects of general musical interest. Anyone desiring an article on any particular subject may communicate with Mr. Brant, care The Institute of Music, South Second street at San Salvador, San Jose.

FINGER NAILS

Out of little things great results come. Therefore I desire to tell the parents of piano pupils that their daughter's penchant for long finger nails will bring her to grief so far as her music is concerned. In order to play the piano well it is necessary that the hands and fingers shall be held in the proper position. The proper position cannot be maintained if the finger nails are long, for the pianist plays on the ends of his fingers, not with the fingers flat. His position must be stable, and it cannot be stable if the hard and slippery finger nails are there to slip on the smooth ivory of the keys. Ergo, if one is to play well vanity must be sacrificed on the altar of art!

Does this article and its subject provoke a smile? Dear smiling friend, think not that there is the least suggestion of anything useless in this discussion. Girls are vain (also boys), and so long as they are vain there is a lament when the teacher requires the sacrifice of the carefully and ardently cultivated pointed nails. Often, too, the parents will condone the victim, and suggest that perhaps the goal may be reached without losing the nails. The teacher who sits at the piano day after day seeing a procession of pupils coming and going knows that the discussion is not a foolish one, but that it contains a point that is well taken.

I therefore suggest to every parent of students of the piano that he or she cooperate with the music teacher in seeing that the budding musician makes the sacrifices and goes to his lesson with shortened nails.

ALCAZAR THEATRE

The tenth week of the Duncans Sisters' premiere production, Topsy and Eva begins at the Alcazar with the matinee September 9. Since the opening July 8, the offering has been materially changed in many ways. The company has been strengthened by the introduction of several new players and new songs have been added. The continued success of "Topsy and Eva" and the reason for the long engagement is ascribed to the cleverness of the play itself, the entrancing music and the fact that most theatre goers are anxious to see it two or three times.

Based upon Uncle Tom's Cabin with a world of comedy and many delightful melodies, this musical play is the last word in entertainment value. Besides the clever work of the Duncans themselves, and the artistic efforts of Basil Ruysdael and Netta Sunderland there has been recently added to the company Mayma Gebroe, Frederick Santley, and Frank Wallace to assume important roles. The dancing of Miss Gebroe and the singing of Santley has proved particularly delightful. Others in the supporting cast are Wilbur Cushman, Callen, R. Tjader, Harriet Hoctor, Anne O'Neal, Almee Torriani and R. Burnett Pell.

Miss Alice Seckels has increased her efficiency for work by securing more room for her growing demands. Her new office in the Foxcroft building is now buzzing with activity as she is managing recitals for several of the leading artists residing here at present, including Ingeborg Lacour-Torrop on September 21; Laurence Strauss and May Muckle, October 9; Rose Florence, October 11; and Ada Clement, October 23. In addition to these she is managing the series of matinee musicals which are destined to become more popular than ever. The Symphony-logues by Victor Lichenstein are also under Miss Seckels' management.

The Institute of Music of San Jose presented students of the summer term which has just closed in a recital at the Institute parlors Thursday evening last.

Piano pupils of LeRoy V. Brant, and Josephine Louise Sinclair, vocal pupils of Mrs. Leltoy V. Brant, and violin pupils of Josef Halamicek, appeared. A successful and enjoyable evening closed with the announcement that the fall term of the Institute opens September 10.

Amos Dorsey Cain, one of the foremost baritone singers of Los Angeles, very suddenly passed away on Sunday, August 26th. He was at one time connected with the Savage Grand Opera Company and a member of the Tivoli Grand Opera Company of San Francisco, having studied many years with such celebrated teachers as Chevalier Vittorio Carpi of Bologna, Italy, Signor Arturo Marescalchi of Milan, John Dennis Mohan, and Bruno Huhn of New York City. His loss will be keenly felt in musical circles for he had attained an enviable position here, not alone for his commendable singing and teaching, but also for his fine character and forceful personality. The many friends and admirers of the late Mr. Cain offer deep and loving sympathy to Mrs. Cain who has been a most able assistant in the Cain studios as accompanist and associate teacher.

California's Romantic Musical History

A Carefully Compiled Record, From the Most Reliable and Authoritative Sources Regarding the Musical Activities of California From 1849 to the Present Day—A Faithful Enumeration of Musical Progress From the Days of the Pioneers to the Culmination of Ambitious Aspirations.

BY ALFRED METZGER

(Continued from last week)

Many librettos of the old classics among the comic operas will have to be re-written so that the humor and the situations are brought up to modern American ideas. Dances and adequate chorus action will have to be introduced. Anyone, we care not who he may be, who tries to begin a season of comic opera without having first carefully studied a repertoire will fail beyond a doubt. A vocal artist or pianist or violinist, prior to entering upon a concert tour, has to study a repertoire of several programs. He takes for this usually several months during the idle summer time. And then, after thoroughly mastering the artistic character of every song on his program, he is sufficiently prepared to please his audiences. What is true of a single artist is true of a company of artists. How can you possibly give a new opera every week with a company of artists unfamiliar with such opera. It is a physical impossibility and anyone who tells you it can be done, and that glaringly faulty performances are really better than the performances of companies who have presented such works for years, is deceiving himself as well as the public, and his failure is only a question of time.

Take a new production in New York, for instance. Rehearsals begin several months ahead of time and after the stage director is convinced that the production runs along sufficiently smooth the company is sent to smaller towns outside New York for practical experience, then when it has been properly cut down and improved it has its first New York appearance. What is true of New York is true of San Francisco or Los Angeles.

BOHEMIAN GROVE PLAY

(Continued from Page 1, Col. 2)

of his friends, among whom may be counted many prominent society and business people, and occasionally he adds a little more to the splendid missionary work he has been doing in the past. We regret not to have heard the libretto, for during the concert the music only was presented and the lyrics were present in a very restricted degree. The opening number of the Grove Play selections consisted of the Storm Music and was interpreted by Charles F. Bulotti, tenor, and a chorus of men and boys, the latter being children from the San Francisco schools, selected by Miss Estelle Carpenter who is in charge of the music.

This storm music is descriptive, as the title implies, and is very effective and ingenious in some respects revealing certain elements of originality of arrangement. There were certain phrases that seemed rather shrill in the close walls of an interior theatre, but which, undoubtedly, must have been very effective in the open air for which they were specially written. They represented the "whistling" of the wind and we can well imagine how thrilling this must have sounded among the giant redwoods of Bohemian Grove. The scoring of this storm music was rich and luscious and reminds one strongly of the outdoor life in a forest retreat such as the Bohemian Grove is.

The second selection consisted of a tenor solo entitled My Messiah and interpreted very effectively by Erwin V. Holton. It is a graceful, simple and appealing melody written in ballad style and very pleasing to the ear. The words are romantic, somewhat sentimental and much in harmony with the scene which they portray. Mr. Holton sang the song with much expression and intelligent phrasing as well as a fine, plaint voice. A religious chorus entitled Ave Regina followed and proved the fine ensemble of the Bohemian Club chorus whose voices blended excellently and whose gave evidence of the fine training received by Eugene Blanchard by phrasing uniformly and with evenness of intonation. The scoring for brass and organ proved here specially impressive. It was one of the predominating musical episodes of the play.

How Fair How Noble, a trio for two tenors and bass, was most artistically phrased and sung with delightful style by Messrs. Bulotti, Holton and Sperry. We have rarely heard a vocal trio written with such unerring knowledge of the human voice and an uncanny knack for the blending of the three voices selected for this number. The three vocalists sang this selection like one artist. Another decidedly dramatic and virile number was an Ensemble—O, Mighty Spirit of the Trees—sung by Messrs. Sperry, Hanlin, Bulotti, Holton and the Club Chorus. This selection contained one of Mr. Hadley's specially well constructed dances and its architecture was indeed inspiring. It reflected the sentiment of the words in most realistic fashion and was strikingly interpreted by the able artists selected for its presentation.

Austin W. Sperry, who rehearsed the part of Tamarack, an old Indian chief, sung at the Grove by Henri Scott, rendered a solo—Vanished is the Brute—with due artistic emphasis and a voice, smooth in timbre and mellow in quality. Spectacular bursts of praise were two instrumental numbers—Intermezzo and Ballet (Fandango)—which showed Mr. Hadley at his best. Here he was unhampered by words and his inspiration was given full vent. The Intermezzo was specially poetic and graceful and redolent with sylvan romance. It reflected the calm forest life and proved a splendid opportunity for contrast with the subsequent fandango containing a Spanish vitality and breeziness that roused the audience to a genuine demonstration of enthusiasm. This ballet music was possibly the most characteristic bit of composition on the program and with its richness of melody and decisive rhythms revealed true musicianly ingenuity and spirit.

A duet entitled When Eyes of Youth, sung by Messrs. Hanlin and Sperry, seemed rather conventional in style and simple in invention. It was melodious and the orchestra in particular was notable for its "meatiness" and luxurious thematic versatility. In this accompaniment Mr. Hadley added to his worth as a composer and arranger. The finale entitled Semper Virens brought the program to a very inspiring climax; orchestra, organ, principals and chorus

The public has no sympathy with the reasons that may be cited why a performance is not sufficiently thorough. The people pay for their tickets. They want full value for their money. The performance must be according to the taste of the public and not according to the taste of the management. It is the duty of the management to find out what the public likes and then give performances such as the people enjoy. It is not the duty of the management to require of the public to conform with its own ideas what the people should like. There are sufficient people living in the Bay Cities and in Southern California, too, to support a light opera company during the larger part of the year. But it must consist of efficient artists, thoroughly familiar with their roles, and thoroughly in harmony with light opera atmosphere.

There are no such artists sufficiently youthful to be had today, because there is no opportunity given them anywhere to acquire the knowledge necessary to acquaint themselves with the necessities of adequate light operatic histrionic art. There is then only one way out of the dilemma and that is to train an entire company of young artists with talent and voices. I can not cite a finer example than the work done by the Players' Club several years ago, when, under the direction of Reginald Travers and Harry Wood Brown, a number of Gilbert and Sullivan operas were presented that were superior to the performances I have seen by so-called professional companies of late. The success of these productions was instantaneous, and they became the talk of the town. Without publicity and hardly any newspaper comment, everyone became acquainted with the excellence of these performances by word of mouth from those who attended them. Unless this idea is followed so that specially fitted young people are given roles suited to their temperament light opera in California along the lines of the old Tivoli will be dead forever. But I have reason to feel that someone will establish an organization on this basis sooner or later, and I predict it will prove as great a success as the Tivoli Opera House was.

Whether such light opera productions can be presented in the same efficient manner for the same prices—25 and 50 cents—is another proposition. I think not. But it should not be impossible, with adequate seating capacity, to give these productions at prices ranging from 50 cents to \$1.50. The public is willing to pay living prices, provided the management is willing to give full artistic, scenic and dramatic value for the amount.

(To be continued)

HOLLYWOOD BOWL CONCERTS

(Continued from Page 1, Col. 4)

last season) was able to render more than twenty-five compositions, many of them of great interest, which had not been heard here before or rarely and only years ago. To cite only one instance of Mr. Oberholfer's faculty of bringing symphonic music to the hearts of thousands of people who never before had listened to symphonic music. At one of the recent (as to program selections) heavy concerts, the performances of the third movement from the second symphony by Brahms so deeply appealed to the public, that the unusual happened, the orchestra had to repeat it. Three cheers which arose rousing that night for example and, in a greater measure still, last Saturday, may assure this master of the baton that he has become one of the favorites of Los Angeles music lovers.

As for the work done by Mrs. Carter, the musical godmother of Los Angeles, these concerts are a living monument for her work. Hers has been the labor which again made the concerts possible. Her efforts have truly become a matter of musical and civic history. Los Angeles through her has become a better city, because it has become a more public spirited, a more spiritual, a more beautiful, a more beautiful community. The mind and body-racking labor, the many obstacles had to be overcome, need not be related here.

In various instances they are known. The season has been a marvelous success from the day when Mrs. Carter opened the season ticket selling campaign in May to her last appeal during the closing concert when she reminded the 20,000 people listening to her in breathless silence that they should sponsor orchestra concerts in winter as they did under the stars in the Bowl, it was the deed of a heart which heroically loves the people whose lives are less full of the vision of the beautiful. That little match which in Mrs. Carter's hand lit the flame to consume the mortgage that fettered the Bowl, will become the beacon light for a wider art movement, in all the arts, for a democratic art movement of, for and by the people toward more art and greater American art.

combining to give it effective interpretation. Mr. Hadley conducted the program with grace and spontaneity, keeping orchestra, chorus and soloists well together and gaining the various effects for which he was striving. It was an excellent performance well worthy of unqualified praise.

Preceding the selections from the Grove Play was a formal concert program the first number of which was a symphonic ballet entitled Pan O'Shatter by George W. Chadwick and interpreted for the first time in San Francisco. Alexander Saslavsky conducted the work. Somehow, without intending to be critical, we cannot forego the temptation to remark on the fact that this work really did not fit into the atmosphere of this concert. Both the semi-classical character of the work and its symphonic pretensions gave it a sombre aspect. Then it required many more rehearsals than could be given it under the circumstances and in addition it was somewhat too lengthy, judged by the subject of its title. Of course, Mr. Chadwick is one of America's most distinguished musicians and we have no fault to find with his music, but personally we would have liked to hear a selection from the Grove Play. The magnificent Grove Play of last year, even though its unpromisingly artistic spirit and musicianly severity was somewhat above the musical appreciation of those attending these Grove Plays.

We always admire Edward F. Schneider's music and his Nature and Song of Hamadryad, dedicated to and conducted by Alexander Saslavsky, reveals Schneider in his finest mood. There is poetry and sentiment in every phrase this skillful musician pens, and the orchestra interpreted it most effectively. When Charles F. Bulotti, always an artist from the top of his head to the soles of his feet, sang it with that velvety and ringing voice that goes straight to the hearts of his listeners.

The Prologue from Atonement of Pan Henry Hadley's Grove Play of 1912, was sung in memoriam of David Birphan who sang at the Grove that year. It was interpreted by Henri Scott who was in excellent voice and received hearty applause for the depth of emotion with which he sang the phrases of this impressive and vigorous composition.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

Los Angeles, September 4, 1923.

Schubert's happily solemn Unfinished Symphony opened the farewell program. The sweet seriousness of this music was peculiarly appropriate at an evening which was to mean so much, both as a closing chapter for an unparalleled season as it also served to open a vista for a new era of democratic music making. As during all of Mr. Oberholfer's symphonic readings there was that intent listening of a vast multitude which the sparkling tone-pictures of the Nutcracker Suite by Tschaiakowsky, lending a bright touch to this farewell concert.

As if nature were taking a definite part in the proceedings, the dark clouds which veiled the firmament had been changed to white festive garlands and even those had been drawn aside, the stars sparkled and a friendly moon poured silvery beams when Mrs. J. J. Carter ushered in the climax of the evening during the intermission. With a few words she introduced Hugo Kirchhofer, the popular community song leader, who for the second evening in succession made one of his characteristic pleas, serious and again humorous, until in incredibly short time, amidst cheers from the public more than \$6500 had been offered by music lovers as their share towards the freeing of the Bowl from debt. There was a spirit of good-fellowship, of community union, of giving, which was at once a glad and sacred baptism of the out-door theater to a greater service of the people.

Not a little of cheering broke forth when "Hugo," as he was familiarly called, announced that Elias Hecht had given fifty dollars for the Chamber Music Society from San Francisco; "Fifty dollars from San Francisco. San Francisco is helping Los Angeles," and a round of applause went up which fired the hearts of those present and donations poured in, faster almost than they could be registered. It was a scene which defies description. But to those who were fortunate enough to attend it will be an unforgettably remembrance, as people betokened their love for music.

Triple cheers rang out for Mrs. Carter, Mr. Blanchard, Conductor Oberholfer, for the orchestra. Then the match was lit which transformed the mortgage into a slowly burning flare, while the musicians broke into a prolonged fanfare until the last shred of paper, the last financial bondage of the People's Bowl had been obliterated. Late as the hour had grown the musical program was shortened and with Herbert's American Fantasy and the Star Spangled Banner sung by the audience the second Bowl season had become a glorious chapter of musical history.

Friday, the preceding night was a veritable prelude, an "Aufakt" rather as it is called in German, to the closing events. Space does not permit but a summary of the happenings. As already mentioned, \$8,500 in round figures in donations flowed into the Bowl exche-

quer after a heartwarming performance of the Rienzi overture and Prelude and Love Death from Tristan and Isolde by Wagner, the Midsummernight's Dream Scherzo by Mendelssohn and Chabrier's Espana Rhapsody.

Of particular interest was the Rainbow, Spring and Rain Dance from Homer's Zuni Impressions. Group news is no introduction to readers of these columns. The composition originally written for piano, is scored in charming simplicity, in keeping with the spirit of the themes which the composer presents little altered and which undergo sparing development in the short work. It is one of the most melodious Indian dance compositions available for orchestral programs. One can well visualize the moving dance circles of the Indians, how the procession advances, passes by. The mood of the work is less of accentuated rhythmic virility one is wont to associate with Indian music, rather it finds expression in flowing lines pleasingly punctuated by the dance rhythm. The work was greatly liked. Conductor Oberholfer gave it that loving attention with which he always presents American works.

New also on the program was the grotesque, passionate Infernal Dance of King Katschei from the Firebird Suite by Stravinsky, a fascinating work of almost barbarian wildness, of multiple rhythm, compelling in its musical urge so that the extremes of harmonization and violently colored orchestral effects do not seem disturbing. It was brilliantly played.

Particular mention must be made of an impressive performance of Tschaiakowsky's Romeo and Juliet overture-fantasy, which revealed an emotional genuineness one rarely finds in presentations of this work. Apropos, in trying to prepare myself for this concert I found data pertaining to this work rarely mentioned by biographers of the composers. Their original mention in this country, as far as I can ascertain go back to Philip Hale, the author of Boston Symphony program books, who on the occasion of a performance of this opus in 1903 in his city, points out that this work is of distinctly autobiographical nature, at least as far as its subject of unhappy love is concerned. Tschaiakowsky, according to Hale, was passionately enamored with an opera singer in Petrograd, a Mme. Josephine Desirée Artol. This fondness was evidently mutual and lasted during the winter of 1868-1869. In the latter year however the diva forsook the composer for the opera singer Joseph Padillo, whom she married. For years Tschaiakowsky could not mention the name of his one grand passion without deepest emotion, and it was in the same year, 1869 that Romeo and Juliet was composed. The fact that for nearly twenty years Tschaiakowsky improved the score would prove that the work was unusually dear to him. The connection of the composition with his own heart experience is obvious.

Mme. Cornelia Rider Possart was the soloist of the evening in the Schumann's A minor piano concerto. She is a superb player of eloquent musicianship and ample technical equipment. If the tempos were slower at times than usual it mattered little as it enhanced in a measure the quality of phrasing and tonal values which showed that the player possessed much more than mere technique and could demonstrate it despite the acrobatic difficulties piano playing encounters in the open. Mme. Possart was greatly applauded and honored with Raff's Rigaudon a brilliantly polyphonic work in eighteenth century style.

Ulderico Marcelli, the noted composer, whose work at the Grauman Metropolitan and of late at the Egyptian Theatre has done so much to bring the union of music and screen to closer inter-relation, conducted his own

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Dance of the Burning Arrow from his Watercolors suite. Marcell will lead the baton with incisiveness and savvy that characterizes his creative work. The short composition, virtuosely and in a degree modernly scored, is of fascinating exotic atmosphere, astonishingly elaborate in detail considering the brevity of the work, which, I believed based on South-American Indian themes, is enlivened by strikingly rhythmic diversity. Mr. Marcell could acknowledge much spontaneous applause.

Harking back to Tuesday's concert I will mention only the performance of the symphony No. 1 in E minor by Sibelius, which already signifies the individuality or rather national idiom of the composer. It is not as powerful a work as the second symphony, yet it, too, shows him as the "poet of nature". One senses that in this symphony the composer is still under the influence of his German teachers and the neo-classic school, but the nationalism in him speaks poignantly. The orchestration too foreshadows his later so strikingly group-wise use of instruments. The performance was an unusual feat and once more, in view of short rehearsal time (only one rehearsal was allowed for each program) it pointed to the musical eminence, baton art, and interpretative faculty of Emil Oberhofer.

Mr. and Mrs. Oberhofer left two days after the last concert for their summer home at Savage, Minn., where they will remain until the latter part of October. Then, if Mrs. Oberhofer's health permits they will proceed to Europe, where the maestro may spend the winter and possibly the summer season as guest conductor. There is no doubt that his return to Los Angeles will, however, be heartily welcomed by thousands to whom he has become an apostle of the beautiful in music.

Mrs. J. C. Carter, I understand, will, as soon as the administrative detail of the season is completed, go east, part time as guest of Daniel Frohman, the noted theatre man. Then she may listen in for a few months of music in Europe. Suffice to say that she is planning a greater third season at the Bowl next summer. One of her plans is the erection of a great auditorium, so that music can be heard there also when the atmospheric conditions of winter and spring make outdoor music impossible. Judging from what Mrs. Carter has accomplished despite odds against her, the auditorium will be built, and probably in not too far a future.

Clarence Eddy, dean of American organists, is here for a few days before his return to San Francisco where he will play recitals at the Bohemian Grove and the Civic Auditorium. Approps, what is the local chapter of the American Guild of Organists doing to assure Los Angeles of a concert by this master organist? These recital dates fall on September 9 and 16. This would leave the Los Angeles organists time enough to arrange for an engagement of Eddy here during the intervening week. The only way to arouse greater interest in higher organ playing is by providing for the public the opportunity of hearing interesting concerts by internationally noted players. If they have not been always attended as well as merited, then it is due to two reasons. Repeatedly the advance campaign was insufficient, and secondly, it is a matter of developing public taste.

Incidentally, Mr. Eddy plays regularly compositions by Los Angeles composers, including Frederick Groton, Frank H. Colby, and Dr. Roland Diggle. Following his second appearance in the Bay city the veteran organist will return to the Chicago Musical College, where he is the head of the organ department. Eddy is an internationally known organist. He has "opened" more organs than any other of his colleagues. Many of his compositions and arrangements are much played and his Method for the Organ, a monumental work of six volumes, imposed the equivalent of a life-time work devoted to the art and science of the organ, is a classic of its kind.

Returning to the subject of American organ music, Mr. Eddy also mentioned Felix Borowski, Chicago, Cyril Jenkins, San Francisco, Chadwick and Foote of Boston, and Henry Hadley of New York. His program, by impressed with the music the latter wrote to his summer's Bohemian Grove play, Semper Virens, considering it the best composition specially written for these club productions.

Mr. Eddy was glad to hear of plans by the Civic Music and Art Association toward a Municipal Temple of Music and Art, housing also a great organ. He thinks the installation of a great organ at the Bowl perfectly feasible. Like the one in the Bohemian Grove near San Francisco, it should be surrounded by a brick building which can be heated electrically to keep the temperature even. When not used an iron curtain will close in front of the instrument.

I learn on good authority that F. W. Blanchard, "father" of the Bowl, has conferred already with Mr. Eddy regarding the erection of an organ at the Bowl. Also that the latter considers the acoustics there perfect for organ music, especially if the instrument is fuller voiced in proportion to outdoor conditions.

And finally, a bit of good news. Eddy's teaching contract with the Chicago Musical College expires next summer. Which makes it all the more possible that the famous organist will then make Los Angeles his per-

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manent home, for he likes it, as well as his wife, Mrs. Sara Hershey Eddy, who is well remembered here and in San Francisco for her luscious contralto voice.

Los Angeles organists gave a luncheon in honor of Mr. Eddy this Tuesday noon. As arrangements had to be made on short notice owing to Mr. Eddy's brief sojourn here, not as many members of the profession could attest their admiration for Mr. Eddy with their presence as they desired. There were about fifteen prominent organists present, with Dr. Roland Diggle, dean of the Local A. O. G. chapter as toastmaster. This size of the gathering, however, added to the charm of the affair, which was brightened with humorous and kindly chats from the guest of honor, Impresario L. E. Behymer, and others. The method of how to interest wider circles in serious organ recitals was brought up, as the local A. O. G. chapter is making determined efforts to find a wider concert field for their members. Those present were Clarence Eddy, L. E. Behymer, Dr. Roland Diggle, dean, Sibley Pease, secretary Los Angeles Chapter A. O. G., Frank H. Colby, editor Pacific Coast Musician, Charles Wakefield Cadman, Dudley Warner Fitch, successor to Ernest Douglas as choir-master-organist at St. Paul's Pro Cathedral, Ernest Douglas, Albert Tufts, Frederick Groton, Dean W. F. Skeels, of the College of Music, U. S. C., Otto F. Hirschler, Vernon C. Robinson, W. D. Wood, of the Morton Organ Company, and Stanley Williams of the Kimball Organ Company, and the writer.

Nino Marcelli, brother of Ulderico Marcelli, spent a few days here, before returning to San Diego where he is the head of the City School Orchestra Department. Mr. Marcelli's accomplishments in making school orchestras perform classic symphonies to excellent effect has been a matter of much recognition also in Los Angeles music circles. His performance with one of his orchestras during the Federated Music Club Convention in Santa Ana a few months ago caused happy surprise among the audience. Nino Marcelli by the way is one of the prize winners at the New York Studebaker Concert composition contest, where his Suite Aureana, based on the ceremonial of the Aurore Indians of Chile won the first prize and good criticism from leading critics.

Calmon Luboviski was the artistic attraction during the past week at the Grauman Metropolitan Theater where his violin solos roused the large audiences to enthusiastic applause. Mr. Luboviski's playing was again characterized by lovely tone and technic of brilliant elegance.

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TWENTY-SECOND YEAR

A TEDIOUS BUT NECESSARY TASK

During the last ten years or more Julius Gold has dedicated himself to the task of compiling a comprehensive and all-inclusive musical dictionary. While there have been a large number of works published which purport to give us an exhaustive collection of musical terms, words and expressions the meaning of which, or rather most of which, is obscure to everyone but him who possesses that thoroughness of education and that zeal for constant research which only the most enthusiastic and most intelligent scholar of musical art fosters. Since the large majority of us is only familiar with a very limited number of musical expressions and words needful in the proper reading and interpretation of music, and equally so in the assimilation of important facts in musical history, it is impossible for the average searcher after musical truths to become thoroughly familiar with his subject unless he can occasionally refer to a work so complete and so thoroughly compiled that no information he seeks will be beyond his reach.

The writer has frequent occasion to consult works of reference and musical dictionaries, and he is ready to confess that he has not come across one that does not occasionally fail to give him at least certain information which at the moment he wants very badly. The need of a musical dictionary that is complete in every respect and that deals with every angle of so-called musico-lexicographic science is far greater than most of our readers may realize. The lack of such a dictionary is to a certain extent, responsible for just so much failure in the thoroughness of musical education as there are words, terms, expressions and explanations in reference to musical art missing from its pages. It is therefore an important musical fact that Julius Gold, one of San Francisco's most intelligent, best informed and theoretically best equipped musicians, has so far devoted more than ten years to the compilation of a musical dictionary that will fill every possible want for information which those most eager to obtain constantly accurate information are ever seeking.

To give a more comprehensive idea of Mr. Gold's important work, we shall quote some of his own explanations of his impending contribution to musical literature. Says Mr. Gold: "The primary interest of the lexicographer should be to assemble and to interpret to the best of his light ALL words that stand as symbols for objects,

ideas, or processes. It seems to me that compilers of music dictionaries have heretofore busied themselves far too conservatively with the encyclopaedic and technical features of their offerings (often contradictory and misleading in historic and scientific treatment), and have also consistently ignored the philo-morphological details of the subject. In short, the making of a music dictionary based on sound, scientific principles, according to the lexicographer's art, has not as yet to my knowledge been attempted. Existing dictionaries are not consistently proportional to the size nor to the idea of the subject.

"Words have their history, they venture forth in groups or in families; and in form and sense they are apt to change as do all living, vital things. The new dictionary, advanced lexicography maintains, must be an historical record of words and phrases, and should exhibit the growth of a language—it may be of any particular or general sort—in its successive stages, so that if one desires he may know when and where each word, and each form and sense of it, are first found in the language; if the word or sense of it is obsolete, when it died; and any other fact that throws light upon its history. Consequently each article in the dictionary should furnish an orderly biography of the word of which it treats, each word and sense being so dated that the exact time of its appearance and the duration of its use may as nearly as possible be determined. And furthermore, to quote an authority from whom I have appropriated some of the design of my objective performance, extracts should be given exactly and in the original spelling and capitalization, accurately dated, and furnished with a precise reference to author, book, volume, page, and edition. This, in principle, is the historical method; as applied to musico-lexicography it has so far been given but scant consideration.

"Nor has effort ever been made, except in a desultory manner of the amateur, toward unifying the principles of pronunciation of the large body of words employed by the musician with special reference to his art. For him the standard of pronunciation is or should be the usage that generally prevails among the most cultured societies of musicians and music lovers to whom the musicians' vocabulary is vernacular. My plan is to produce a work dealing with the facts of music; a work the aim of which will be to give a fairly complete collection of the words and phrases employed in the progress of musical culture in all its ramifications; a work that will indicate the approved spelling, division, pronunciation, meaning and derivation of the terms used in music, including historical and technical observations; that is, a work specially designed to favor the scientific investigator in the field of musical inquiry, and to afford the general reader and writer a complete and trustworthy guide. Dealing as I am with a large subject, much that is of consequence must for one reason or another escape the most diligent observation. This is always a regrettable but inescapable condition."

The Pacific Coast Musical Review wishes Mr. Gold every possible success in the attainment of his worthy and valuable object. Naturally the research and labor associated with the compilation of a dictionary such as is outlined above requires much time and concentration. It would be a great thing if the University of California, in connection with its music department, could find a position for a musician of such vast musical intellect as Mr. Gold, especially in the theory, harmony and composition department. Such a position would be singularly suited to the compilation of a work such as Mr. Gold has in mind, for it would give him access to works of reference in direct line with his duties which no other position, no matter how lucrative, could possibly give him. A work, such as Mr. Gold proposes to create, can not, from the very nature of things, be an enterprise that would assume great financial remuneration, but would represent a labor of love for the advancement and cultural progress of the art of music. May Mr. Gold soon attain the opportunity that will hasten him on his way to the completion of this great work.

ON LOVE

BY ANIL DEER

Love, a divine fragrance, wafted to us on the breeze of life. So many, many varieties of love, all partaking of the infinite, yet containing essentially the same characteristics. Parental love, the father's sheltering, protective, the mother's sacrificing. The child's for its parents, respectful and grateful. Brotherly and sisterly love, critical but loyal. A friend's, selective. That of lovers, timid, hesitant, yet hopeful. Man and wife, love on an equal plane, based on human passion, evolving toward a higher goal, forbearing, forgiving and understanding. Love of nature, embracing awe and wonder, all leading toward the love of loves, the love of the Highest Power, reverend, humble and adoring.

The love of one's art, a mingling of the fragrance of all into one mightily essence; an extract necessary to a true devotee of musical art. To possess parental love, one need not necessarily be a parent; a very high type of this love exists in many childless men and women, proofs of which we see daily in those devoting their lives to furthering the happiness and welfare of the children of others.

Toward one's art this parental, protective instinct is a vital necessity, for art must be protected and sheltered from attacks of all descriptions and above all, must sacrifice for it, willingly and gladly. As the parent from the child receives respect and gratitude, so does art likewise demand these. Critical—oh, yes, not of your art, but yourself in relation to it, and loyal, how could one help but be? Selective, surely, for art is not thrust upon you, your feet walk the path voluntarily. Timid, hesitant, yea, realization brings those hopeful—that is a human trait.

As the love of husband and wife one must regard it from an equal status, at times thrilled by its possession, yet realizing it equally possesses the power of driving to smooth the rough edges and constantly striving toward perfection. It too, resembling the love of nature, arouses awe and wonder. New vistas being revealed to the seeing eye, new harmonies to the listening ear and the feeling heart responding in attune to all.

Then that love, of the Supreme Being, of which we are not truly capable, unless developed by sacrifice; this, above all loves we need in our love of art. Wrapped in this your art is protected as by a coat of mail, though life's arrows may be aimed your way, impervious to their darts safety is assured.

DE PACHMANN ARRIVES IN AMERICA

Vladimir De Pachmann, the world-famous piano virtuoso, arrived in New York last week on the S. S. Majestic for a farewell tour of America. The veteran pianist, who celebrated his seventy-fifth birthday last July, has not been in this country for twenty years. His first concert will be in Toronto on October 1st and his second at New York City, Carnegie Hall, October 11th. Mr. De Pachmann was met at quarantine by a host of newspaper reporters and photographers, and received columns of attention in the Metropolitan press.

He was accompanied by P. Paltehl, his friend and associate and a small staff of assistants. He carried a Russian passport which was issued under the imperial reign of the Romanoffs thirty years ago. As he will have no other than this original passport the various governments have honored him by accepting this original document. De Pachmann went immediately from the dock to his suite of rooms on the seventh floor of the Hotel Majestic, astonishing every member of his party by climbing the entire seven flights despite his age. He will have nothing to do with elevators, regarding them as a dangerous American invention.

After resting a few days, De Pachmann will leave for Cincinnati to inspect the Baldwin piano factories and be measured for the instruments which he will use on his forthcoming tour. His small stature requires that all his pianos have their legs shortened. De Pachmann will visit California early in 1924. Manager Selby C. Oppenheimer having engaged the Auditorium for February 7th for his only appearance in San Francisco.

PLANS FOR SYMPHONY SEASON MATURING

Arrangements are rapidly being completed for the coming season of the San Francisco Symphony Orchestra, which will open with a regular symphony program Friday afternoon, October 19, in the Curran Theatre. The first concert in the Sunday Symphony Series will be given on the afternoon of October 21, while the Popular Concert Series will open Sunday afternoon, October 28. The arrangement of the three series will be the same as in past seasons, that is, the regular symphony concerts will be given every second Friday, the same program being repeated the following Sunday, while on the alternate Sunday afternoons, the Popular Concerts will be given.

Alfred Hertz, the musical director, returned last Monday from a five months trip abroad and is now busily engaged completing the personnel of the orchestra and the arranging of programs, announcement of which will be made at an early date. The assigning of season seats has been somewhat delayed because of the late arrival of the tickets and the consequent delay in the long process of checking and sorting into season books, but it is hoped that all orders can be filled and mailed out by the end of the coming week.

THE ORCHESTRA IN ITS RELATION TO THE MOVING PICTURE

Moving Picture Orchestras as They Are and as They Should Be

BY OSBORNE PUTNAM STEARNS

Late Conductor State Theatre Concert Orchestra, Boston, Mass., The Academy of Music Symphony Orchestra, New York, N. Y., Olympia Theatre Orchestra, New York, N. Y., etc., etc.

(Continued from last issue)

It is of course understood that rubato is to be employed almost exclusively in moderate or slow tempo, as it has little or no place in rapid, strongly rhythmic music. Again, the more severe the form of the music, the less vibration in tempo should there be in its rendition, for in this type of music the expression is primarily intellectual. But this latter type of music is little used in the picture theatre, which uses, for the greater part, music in the "moderate or slow" tempo allotted to and in general, music entirely amenable to rubato manipulation—music, in fact, which demands its use.

The average manager does not realize the necessity that his orchestra conductor have a large and varied library. The main value of such a library lies in the increased range of choice thereby afforded. A situation on the screen might be encountered calling for a scherzo number. In the small and limited library, the conductor might have classified under this heading some eight or ten numbers. In the large modern picture library there might be three or four hundred under this heading alone. Consequently in striving to musically fit this particular situation, the conductor has a greatly increased range of choice and consequently can come much closer to bringing it out into its proper atmosphere.

The properly kept, efficient orchestral library of the picture conductor is his greatest bug-bear. Financially it is a burden. Musically it is a life saver, and has been since the popularity of pictures became definitely established, prohibitively high.

The conductor must own a tremendous number of compositions expressing every possible mood, period, and emotion, and if the conductor moves from an engagement to head an orchestra of greater size, this immediately means a proportionate increase throughout the parts of his orchestrations. For example, if his new orchestra comprises ten musicians more on string than his old, this means that he must order five duplicate string parts (two men to a music stand) for every orchestration he owns. To the owner of say, five thousand orchestrations, this means at an absolute minimum, figuratively speaking, the expenditure of \$3750.00 on the start of his new engagement. Buying one extra piano part for a small library of five thousand numbers (for each orchestration of course) means at least \$1750.00 figuring an average price of thirty-five cents for each part. Some piano parts, particularly in foreign editions, cost as high as two and three dollars each. The writer has innumerable foreign editions of standard works in his library which cost twenty dollars and more apiece for parts and score.

No other compositions than these eight would be used in the score. Every time a situation would turn up on the screen that could be called pathetic, a theme sheet in the score would indicate "repeat number four." In this manner, each of the eight numbers would be repeated on an average of five times for a forty-number score. This of course is a ridiculous procedure, and all artistry, individuality and inspiration is lost in the shuffle before the orchestra has finished its first day's work. The eight numbers (on an average) would almost without fail be taken from the catalog of a publisher of mediocre, so-called "movie" music, in which, rumor had it, General Musical Director was financially interested. The melodies and harmonization of these numbers would always be sickening—so obvious that after being played two or three times one never wished to hear them again. Think of playing a score like this four times each day, for seven consecutive days! Think of it, musicians!

The orchestra in this particular house was of good ability, and the conductor was already averaging the average in intelligence and education. At the end of the second month three of the best men left the orchestra "because they couldn't stand playing that rot." Others left from time to time for the same reason, and it was exceedingly difficult on that engagement, for specific reasons, to secure good men. The manager, an intensely low-down individual who had been making up his managerial life prior to taking this house in a small, slum-district combination vaudiville theatre, was appealed to many times in vain. He would readily admit that the best fitted part of the musical program was that scored by the writer on the short-subject films, but he would not change the established rule of the management.

Finally becoming desperate from pressure brought to bear by orchestra, friends and patrons alike, aside from being nearly insane from conducting so much of this silly ill-fitted music, the writer conceived the idea of making substitutions, wherever possible after the opening show, saying nothing about it to anybody. The music was instantly noticeable. The orchestra perked up, like an exhausted hound after receiving a drink of water, and began to take an interest in the programs.

(To be continued)

SPLENDOR OF HOLLYWOOD AIDA PRODUCTION

The purple splendor of Egypt as portrayed in Verdi's passionate opera Aida will take possession of the Hollywood Bowl on the September nights of 20th and 22nd. Three great stars from the Metropolitan, Rehberg, Kingston and D'Angelo will arrive in Los Angeles on Monday to sing Verdi's superb music under the open sky of California. Elizabeth Rehberg will sing "Aida." Her soprano voice is high, true, warm and of a surprising brightness, floating above Verdi's orchestration with unenforced ease. Morgan Kingston, who will take the part of that strange appealing figure, Rhadames, is a Welsh tenor with the peculiar poetical quality of that Celtic people. D'Angelo, the leading basso of the Metropolitan, is to be the King of Egypt, a part which offers his voice great dramatic opportunities. A local singer, Lawrence Tibbett, a brilliant baritone, who has just signed a contract with the Metropolitan, will be heard in the part of Amnaso. Viola Ellis, dramatic contralto will sing the role of Amneris, a part that should be suited to her magnificent vocal powers.

Besides this coterie of grand opera stars, there will be a chorus of 500 trained voices, selected from the best opera students under the direction of Claire Forbes Crane. A gorgeous ballet of half a hundred dancers under the direction of Ernest Belcher will add their rhythm to the opera, which will be played by the picked members of the Philharmonic Symphony conducted by Cav. Fulgenzio Guerrieri.

The background with its temples towering above the hills will surpass Verdi's own original production at Cairo, which dazzled the Khedive of Egypt. The Ten tremendous sets have been three months in the making, under the direction of the master, Perry Henry Irving's famous director, who was brought over from England for this production.

Hundreds of camels, elephants, Arabian horses from the desert will with the mammoth cast of slaves, prisoners and brightly garbed populace of the East, create a spectacle of unwonted splendor.

CAST

| | |
|----------------------|--------------------------|
| Aida | Elizabeth Rehberg |
| Amneris | Viola Ellis |
| Rhadames | Morgan Kingston |
| Amnaso | Lawrence Tibbett |
| Rams | Leslie Brigham |
| King of Egypt | Louis D'Angelo |
| High Priestess | Virgie Lee Mattoon |
| A Messenger | Herbert Cargill |
| Conductor | Cav. Fulgenzio Guerrieri |

For this feast of music and color, Los Angeles is indebted to Mrs. A. B. Maecher of Los Angeles' civically conscious citizens, who is spending a large fortune on this event. The production is under the general direction of Alexander Bevanti, widely known impresario, who has managed many successful operas in San Francisco and Los Angeles.

Lillian Hodghead, pianist and member of the faculty of the San Francisco Conservatory of Music, has composed a dance especially for Ingeborg Lacour-Torrip for her dance recital next Friday evening, September 21st in the Colonial Ballroom of the Hotel St. Francis. It is called Con Furro and is musical in rhythm and action of Alexander Bevanti, widely known impresario, to note that another San Franciscan added to the list of composers to be reckoned with.

Ingeborg Lacour-Torrip's program for her dance recital next Friday evening, September 21st in the Colonial Ballroom of the Hotel St. Francis, under the management of Alice Seckels, is one that runs the gamut of all that is varied and beautiful in the realm of the dance. Each of the dances are original creations of Miles Torrip and have never been given before by her in San Francisco. Especially interesting is the dance written for Miles Torrip by Lillian Hodghead, pianist of San Francisco and which is unique in its rhythm and form. A modern group by Herwarth Walden will present a particularly frenzied dance in the Sturm-marsch.

Hazel Nichols, pianist, and Edwin Horan, violinist, will assist Miles Torrip in the following program: Turkish March (Beethoven); Mennet (Beethoven); Schoen Rosmarin (Kreisler); Tango (Herwarth Walden); Sturm-marsch (Herwarth Walden); Melody (Tschakowsky); Waltz (Brahms); Hungarian Dance (Brahms); Kniawski (Wieniawski); Con Furro (Lillian Hodghead); Elegie (Grieg); Waltz (Grieg); Norwegian Dance (Grieg); Hop Dance (Grieg); Folk Tune (Grieg); Halling (she-he) (Grieg); Prelude (Chopin); Prelude (Rachmaninoff); Polish Dance (Scharwenka); Jazz (Broughman).

LESLIE BRIGHAM, BASSO CANTANTE

Leslie Brigham, basso cantante of unusual vocal qualities and interpretative gifts, is the exception from the rule which claims that the prophet is without an audience in his own country. Mr. Brigham, although one of our younger singers does not only possess audiences, but also winning honors in Los Angeles.

Born in this city and endowed with a lovely voice Mr. Brigham after a few years in the agricultural department of the government and following a fine war record, finally gave way to his longing to make singing his profession. Profound voice building and coaching in concert and oratorio with John Stannard, operatic studies, but also winning honors in Los Angeles with musical study trips abroad, given him exceptional facilities, which together with a lovely voice he applies well. Besides a number of concert engagements already booked, Mr. Brigham will be heard as solo basso at the First Presbyterian Church and next week in the open-air productions of "Aida," when he will sing the part of Rams, the High Priest.

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FULGENZIO GUERRIERI, OPERATIC CONDUCTOR

Fulgenzio Guerrieri, conductor of the great open-air performance of Aida, which is to be presented at the Hollywood Bowl on Thursday and Saturday evenings September 20th and 22nd, has gained for himself an enviable reputation both in Europe and in this country. He has been associated with the leading operatic organizations of the world and wherever he has had an opportunity to reveal his unquestionable proficiency he has made a deep impression because of his thorough knowledge of operatic art and the absolute control he exercises over his orchestra and the singers. Mr. Guerrieri is so completely in rapport with his work that he conducts by heart and thus is enabled to keep undivided track of all the musical intricacies that make up an operatic performance.

His verve and vitality enliven every performance over which he may preside and his enthusiasm usually is transmitted to every performer. Mr. Guerrieri is not only a conductor of vast resources, but as a musician he has received the finest kind of training and has had the most advantageous experience which it is the good fortune of a musician to obtain. He has composed a musical fairy tale entitled Puccettino which has been published by Ricordi and which has been successfully produced at leading Italian theatres. He has also composed a number of orchestral works and several Italian and English songs.

Fulgenzio Guerrieri was born in Fermo, Central Italy. He studied violin in the Rossini Conservatory of Pesaro with R. Frontali, composition with C. Pedrotti and orchestration with Petralli. He has conducted opera in Italy, Spain, South America, Holland, America, Cuba and Egypt. He has toured the United States and Canada with the Lombardi Grand Opera Co., Calzavara Grand Opera Co., Boston Opera Co., La Scala Opera Co., and the Scotti Opera Co.

BRIEF LOS ANGELES NEWS ITEMS

Rosa Gavito, popular Spanish pianist and soprano of note has come to Los Angeles to make her home and participate in musical affairs. She will be associated in the capacity of teacher of piano with Mme. Sprotte in the Southern California Music Company Building. As a former pupil of the great French master Cortot and the renowned Virgil, Miss Gavito undoubtedly will have a large following and will prove her merit as the finished artist which the Press of Mexico City acclaims her. Mildred Pray coming recently into prominence as an accompanist, has made an enviable place for herself because of her splendid technique, her fine interpretations and intelligent, sympathetic accompaniments. Already acclaimed by the local press as a brilliant soloist and having won much favor in accompanying several of the most noted artists of Southern California during the past year, Miss Pray is planning for a busy winter as co-artist or accompanist on club, concert, and church programs.

Robert Bias, concert baritone, another newcomer to our artistic Southern California, brings with him a personal recommendation from Yeatman Griffith the noted master of the vocal art who conducted a master class in this city during the summer. Mr. Bias not only sings with great depth of feeling and musicianship, but is accredited to be an instructor of merit and worth. Of Mr. Bias' singing let us quote the daily press of recent date. "His voice is of a warm appealing quality and unfailingly true to pitch. His enunciation is perfect, his phrasing excellent and his program was one that gave scope not merely to his voice but to his versatility. His French diction was especially fine."

Leona Neblett, violinist and teacher, has opened a school in the Southern California Music Company Building, which is the only school of its kind in Los Angeles. Many years of study with several of the most prominent masters in this country and possessing a large and varied repertoire fits this able violinist for teaching advanced pupils as well as beginners.

Max Swarthout, formerly associated with Millikin University has been engaged to teach in the piano department of the Southern California University. Other well recommended teachers who have lately been added to the University Music School faculty are Bernice Hall for the Children's Department, Miss Mable Culver, piano department and Mr. B. J. Teagle teacher of brass instruments.

Constance Balfour, one of California's most popular sopranos, furnished an excellent program of songs at the Philarmonic Auditorium on September 5th for the World Traders of Los Angeles. She was assisted by Calmon Luboviski, well known violinist, whose numbers included beside the obligatos to Mme. Balfour's songs—Romanza Audaluz by Sarasate and Tamhourin Chinois by Kreisler. As is the general custom these well loved artists were received with storms of applause.

Henry Kantor, operatic tenor and one of Los Angeles' most promising young singers, will give a recital September 22nd at Glendale under the auspices of the Tuesday Afternoon Club. Sponsored by this far-famed organization whose very name stands for the "best at any cost," there should be no doubt in the minds of the public regarding the success of this coming event. Mme. Jadwiga Zebrowska, prima donna soprano, Miss Iva Hanners, lyric soprano, and Mr. Harry Nielson, pianist of renown will assist Mr. Kantor in what portends to be a really fine concert. Mr. Kantor possesses a splendid voice, which combined with a gracious personality and pleasing style makes him much in demand as a concert and recital performer.

Frances Ulric Cole, the seventeen-year old pianist, pupil of Homer Grinn, has made a lasting impression on Los Angeles audiences in recent recital-programs including her own compositions. On September 11th, Miss Cole left for New York City where she will enter the Institute of Musical Arts of which Frank Damrosch is the director, there to continue her studies in orchestration and counterpoint—another great artist in the making, of which California is justly proud.

CONCERT AT OAKLAND EBELL CLUB

A most enjoyable program was presented at the Ebell Club, Oakland, on Tuesday, September 11, by Miss Lela Johnstone, mezzo soprano, San Francisco Grand Opera Co., Mrs. Marie Hughes Macquarrie, harpist and accompanist, Miss Rebecca Haight, cellist, and Miss Dorothy Dunne, harpist, pupil of Mrs. Marie Hughes Macquarrie. The artists participating in this event acquitted themselves with much credit, exhibiting that taste and proficiency which never fails to make a lasting impression upon the audience. Mrs. Macquarrie, who appeared in solos as well as playing all the accompaniments, has been playing at the Warfield Theatre all summer with decided success.

The complete program was as follows: Habenera (Carmen) (Bizet), Plaisir D'Amour (Martini), A Toi (Berberg), Miss Lela Johnstone; Minuet (Hasselaans), Priere (Hasselaans), Miss Dorothy Dunne; Hymne A Sainte Cecile (Gounod), Orientale (Caesar Cui), Spanish Serenade (Glazounow), Miss Rebecca Haight; Spinning Wheel Song (Zabel), Russian Theme (Arr. by E. F. Cowan) Wieniawski), Song of the Sea (Arr. by Annie Louise David) (Ware), Mrs. Marie Hughes Macquarrie; When Two Who Loved Are Parted (Secchi), Deep River (Old Negro Melody) (Burleigh), The Last Song (Tosti), Miss Lela Johnstone; March Solenelle (Duet for two harps), Gounod-Thomas), Mrs. Marie Hughes Macquarrie and Miss Dorothy Dunne.

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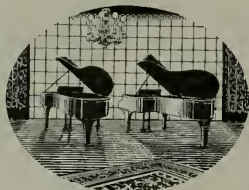
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The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zineclined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative — although they were both from the same town, had been brought up together — tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins — and let Mr. Jones tell it.

SAN FRANCISCO, CALIFORNIA, May 22, 1923. I refused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient — I do not believe that the history of music records the equal of this unique tour, or the avations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds — and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy hattle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company — nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,
London and Buenos Aires.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him. I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York, en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



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Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again — but as he himself said in an interview: "Mr. Jones has something more interesting to say about these two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warerooms and one from the Kohler & Chase store in San Francisco

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The announcement that the San Francisco Symphony Orchestra, Alfred Hertz, conductor, will give a second series of popular concerts under the direction of the municipality, has created great interest and the sale of season seats has been progressing all week at Sherman, Clay and Company's Auditorium. Purchasers of season seats secure tickets for five concerts at the price for four, a bargain that the musical public seems to appreciate.

CLARENCE EDDY AT AUDITORIUM

Clarence Eddy, whose reputation as an organist is world-wide and who has no superior in America in his line, will give a recital upon the great organ at the Exposition Auditorium this Sunday afternoon at three o'clock. Mr. Eddy has been prevailed upon by Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, to delay his departure east in order to give San Franciscans another opportunity, the first in several years, to hear one of his delightful programs.

Mr. Eddy is a great figure in the world of organists and has been identified officially with every important Exposition since the one at Vienna in 1873, including those at Philadelphia in 1876, Paris in 1889, Chicago in 1893, Buffalo in 1901, St. Louis in 1904, Jamestown in 1907 and San Francisco in 1915, when he gave more than forty recitals at Festival Hall.

Hother Wismer, the well-known violinist, will be the assisting artist, and he will play one of his numbers with the organ for accompaniment. In his other selections he will be accompanied on the piano by Charles Hart. As is usual at these recitals there will be no admission fee, and no reserved seats and everybody will be welcome.

The program is as follows: "Hymn of Glory" (Dedicated to the American Legion), (Pietro A. Yon); Ave Maria No. 2, (M. Enrico Bossi); Fantasia on the Welsh tune, "Two-gwyn" (New), (T. Morgan); Romance, op. 42, in A minor with Organ Accompaniment, (Max Bruch), Hother Wismer; In a Monastery Garden (New) (Albert W. Ketelby); Melody, (General Charles G. Dawes); A Southern Fantasy, (New), (Ernest F. Hawkes); Introducing the Suwanee River, My Old Kentucky Home, Old Black Joe and My Maryland; Russian Boatman's Song, (Anon); Bohemian (New), (William Wolstenholme); (a) Slavonic Dance in G minor (Dvorak-Kreisler), (b) The Hunt (Cardier), (c) Adagio, op. 145 (Spohr), Hother Wismer; Dawn (New) (Cyril Jenkins); The Lost Chord (By Request) (Arthur Sullivan); Marche Heroique (New) (Horace F. Watling).

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is the range of hearing of the human ear? D. I.

The average ear can hear sounds from sixteen vibrations per second to about thirty-eight thousand vibrations per second, a range of eleven octaves and a minor third, beginning an octave below the lowest C of the piano and ending four octaves above the highest E flat. Unusually keen ears can hear sounds above and below this range, more or fewer according to the degree of keenness.

2. Is Beethoven's opera "Fidelio" ever performed now-a-days, or is it entirely obsolete? F. C. L.
"Fidelio" was performed last March at the Lexington Opera House, New York, by a German Opera company; so it cannot be called obsolete.

3. How do you pronounce "cecar la nota" and what does it mean? N. E. M.

Pronounced chair-ca la nota. It means literally feel for the note; that is, slide or slur to a note in singing. It designates a vocal effect of gliding from one note to another and anticipating the proper time of the second note.

4. What is meant by language in reference to an organ? S. E.

A piece of wood or metal placed horizontally in a flue pipe at the top of the foot and just inside the mouth. It leaves an air passage toward the front of the pipe. Its purpose is to direct the air current against the upper lip of the pipe and thus set the air within the pipe vibrating. It is also called languette and languid.

5. Who is called the "Father of German Music"? A. Z. L.

Heinrich Schütz is usually honored with that title though it is sometimes applied to others. He was born in 1585, one hundred years before Bach, introduced into German music important new ideas, and composed the first German opera, "Daphne."

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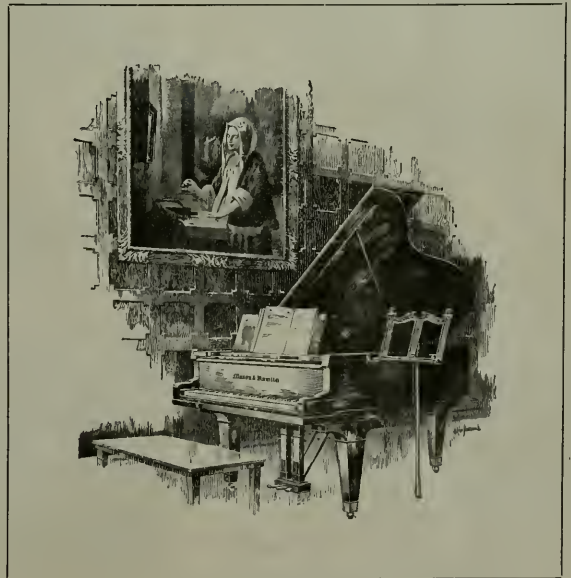
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And yet, that which is difficult to put into words is a very real thing. If you should play the Mason & Hamlin Piano you would know. Listening to it would tell more than a thousand words, as a glance at the "Woman Weighing Pearls" tells more of Vermeer's artistry than page after page of description. We invite you to play and hear this extraordinary piano.



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BY ALFRED METZGER

(Continued from last week)

Really, both San Francisco and Los Angeles should have an operatic stock company of artistic proficiency. It would mean a great impetus to young students and would increase the earning capacity of deserving artists immeasurably. Of course, in order to make such a stock company a real success, it needs a home. And so far neither San Francisco nor Los Angeles has any such home. Unless W. H. Leahy is willing to remodel the Tivoli Opera House for such purpose in San Francisco, or W. A. Clark, Jr., is willing to fix up the Philharmonic Auditorium for the same object, a new opera house will have to be built. And if it is being done with the same dilatoriness that characterizes the building of the War Memorial Opera House in San Francisco, I am afraid the resurrection of light opera seasons in California will be delayed indefinitely.

With these thoughts I am about to close the introductory part of this history. I shall proceed to enumerate the musical events and give an idea of the musical life of California as best can be done from newspaper files, supplemented by personal information gathered from those still surviving from the older days. Instead of just quoting statistically, I shall intersperse the various events with comments, to rob the history of any dry and purely statistical monotony. There will be found humor and pathos, romance and human interest, and above all there will be found a thorough appreciation for the best in music from the mining camps up to the present day. Popular music was far superior in the older days than it is today, notwithstanding the desperate attempt of apologists to enumerate the glories of jazz. In spite of the opinions of interested musicians and moving picture managers, the majority of the people do not want jazz in concert

form, and since they do not want it they are going to kill it sooner or later. California, like all America, will gradually awaken to the beauties of good music and once that is universally accomplished the day of bad music will be gone forever.

(To be continued)

PACIFIC MUSICAL SOCIETY

The first concert of the Pacific Musical Society for the coming season, under the able leadership of the new president, Mrs. William Henry Banks, at the Fairmont Hotel on Monday evening, September 24, promises to be most interesting and will give the members of the society some idea of the forceful and ambitious programs to be given during the ensuing year.

Mrs. Banks is an untiring worker and her term of office will set a standard of high excellence for the officers of the years to come. The artists selected for the opening concert will be Mrs. Lillian Hoffmeyer Heyer, the charming mezzo soprano, and Edouard Deru, the Belgian violinist. Both artists have appeared in this city on previous occasions, this being, however, their first appearance before the Pacific Musical Society. The accompanists for the evening will be Mrs. Beatrice Anthony and Henrik Gjerdrum, who are already established in this community as able artists.

Orley See will present his violin Ensemble, consisting of Miss Dorothy Hospitalier, Miss Reva Patrick and Miss Amy Culver, assisted by Nadine W. Shepard at the piano in the Greek Theatre, Berkeley, on Sunday afternoon September 16th, when the following program will be given:

Rufung der Alpenfee (Schumann), Sphären Musik (Rubinstein), Rondo (Wagner), Violin Quartet; Sonata A major (Handel), Reva Patrick; Menuet D major (Mozart), Adagio, Concerto G minor (Bruch), Gypsy Dance (Nachez), Miss Dorothy Hospitalier; Concerto for Two Violins and Piano (Bach), Andante, Allegro. Miss Patrick, Mr. See and Mrs. Shepard.

The San Francisco Musical Club will open the season 1923-24 at the Palace Hotel on Thursday morning September 20th with a program devoted to composers of the 16th, 17th and 18th centuries. Dorothy Goodsell Camm is the chairman of the program committee and the works selected as well as the interpreters are as follows:

Antique Piano Solos, Girolamo Frescobaldi, 1583-1644—Gagliarda in G minor, Passacaglia in B flat major, Fugue in G minor; Francois Couperin, 1668-1733—La Lutine, Les Petits Moulins a Vent, (The Little Wind Mills); Francois Dandrieu, 1684-1740—(arranged by Godowsky), Le Caquet; Jean Philippe Rameau, 1683-1764, (arranged by Godowsky)—Rigaudon; Marion De Guerre Steward; Corelli, Sonata in D major, Modesta Mortensen; Jacopo Peri, invocazione di Orfeo; Stefano Bonandy, Se tra l'erba; Stefano Bonandy, Quando ti rivedro; Pier Domenico Paradisi, Quel ruscelletto; Miriam E. Sellander, Rachel E. Ward at the piano; Hayden, Trio in D major; Modesta Mortensen, Violin, Dorothy Dukes Dimm, Cello, Martha Dukes Parker, Piano.

ALCAZAR

There will be an extra celebration at the Alcazar Sunday night September 16, when the Duncan Sisters celebrate the hundredth performance of "Topsy and Eva," the comedy with music which has been crowding that theatre for ten weeks. The matinee will also mark the beginning of the eleventh week of the production, establishing a new record for Thomas Wilkes' local theatre.

From all over Northern California, amusement lovers have come to witness this unusual offering. The Alcazar has been in receipt of mail and telephone orders from almost every city and town within 150 miles radius.

BOYS IN BOHEMIAN CONCERT

An interesting fact concerning the Bohemian Club chorus is that the beautiful soprano part is carried entirely by boys of the Public Schools from ten to sixteen years. The boys were obtained through Miss Estelle Carpenter, Director of Music of the Public Schools at the request of Mr. Joseph Redding. With the consent of the Superintendent, Miss Carpenter secured the boys, and obtained permission from the parents to allow the boys to participate in the performance of the Grove Play. After trying their voices she placed the boys in charge of Mr. Edgar Reinhold the well-known Choir Master, who has trained them for the past few months. The difficult part covers a wide range and the voices soar up to the highest tones with no effort and the whole chorus is a wonderful production.

MADAME VOUGHT ENTERTAINS

On Saturday evening August 25, Madame Stella Raymond-Vought, well-known musician, entertained in honor of Ducl de Kerejarto, the violin virtuoso, a large company of friends in her spacious studios at 545 Sutter street. A very delightful program was given by a coterie of artist friends of Madame Vought. Gregory W. Golubeff, now in San Francisco, organizing a Russian Artists' Club and Paul Alexandroff-Grey, baritone of the Royal Opera of Russia, were also especially presented by the hostess. Artists pupils of Madame Vought, who were heard in solo numbers on the program were Doris Ashdown, soprano of Victoria, Lucille White, coloratura, and George Cochran, tenor. Others generously contributing to the program were Miss Lois Adler, Maybel Sherburne West, Marie Runbo, Princess Schellia Wuerkert, John and George Teale, Irwin Holton, Maxumillian L. Lorenzini, Henry Joseph, Alexander Kosloff and Sergie Mihaloff. Senor Sulivano and Miss Ruth Young gave a delightful exhibition of Spanish Dancing in Costume and little Virginia Paco, gracefully danced to a composition composed and played by her mother. Dancing and refreshments were enjoyed until a late hour.

STRAUSS-MUCKLE RECITAL

The coming recital to be given by May Muckle and Laurence Strauss in the Italian Room of the Hotel St. Francis on Tuesday evening, October 9th under the management of Alice Seckels will present a program which will be vitally interesting to musicians. All the compositions Mr. Strauss will sing are from living composers and the French School will be represented by Ravel Pierre Grovlez, the English by Arthur Bliss and Arnold Bax.

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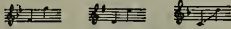
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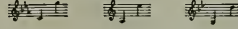
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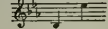


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Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Sept. 9.—Los Angeles is paying tribute to The Wayfarer. Rather I should say it is admiring this super-spectacle pageant with its thousands of participants. Tribute will, perhaps, be paid in the course of this week's presentations for the attendance on the opening night, Saturday, in excess of 20,000 did not rise to anticipation. Undoubtedly the 45,000 seats will find their purchasers as word is passed along about The Wayfarer.

This may not be the time to give a definite judgment of the production, for a spectacle of that dimension, no matter how well prepared, requires at least two and three performances until the technical end of a performance moves with the same momentum as the spiritual import which this work, a combination of oratorio, mystery play and pageant conveys so forcefully. It is not too early, however, to pay respects to Directors William Tyroler and Hugo Kirchhofer for what most essentially would interest the reader of a musical magazine, the singing of a colossal chorus, which rises in tone quality with a grandeur comparable only to a gigantic super-organ. To anticipate a more detailed review, the music is largely taken from Handel's Messiah, and has more than ever the classic breadth and inherent dramatic forcefulness of this oratorio which seems to continue its spell on the human heart, an influence that marks the genius down through the ages.

Smoothness, despite the difficulties that beset first night performances, also marked the handling of the large masses on the stage from the opening battle scene down to the overwhelming March of the Nations when an ensemble from three to four thousand fill the huge space, claimed to be the largest in the world. Montgomery Lynch, who mastered the intricacies of the stage production, enhanced by an imposing and highly effective array of lighting paraphernalia, achieved impressions of immense power, not withstanding that he had to use practically raw material, volunteer actors by the thousands.

As for the colossus itself, this far-flung cyclopean arena with its crowning head colonnade, it is like a monument for the ages and one wondered as to its acoustic qualities. But from the moment when the opening fanfares, like brilliant voices, sounded from various sides of the stadium (its full seating capacity offer 75,000 seats) doubt gave way to happy certainty. Not only ensemble, but solo voices carry well and the lines of A. C. Kachel, in the part of the Wayfarer, Katherine Bodkin as Understanding and Lola La Pere as Angel, to mention only the leading actors, could be heard in the wide expanse of the theater. Needless to say at length, declamation under such far-flung outdoor conditions does not make for finer nuancing of the speaking part. One may incline to assume that the Colosseum will lend itself well for massive choral performances. It is of sufficient depth to encompass the sound waves. Whether it is not too large, so as the viewer can easily enjoy the detail of the scenic and historic assets in a production, remains a matter of conjecture, at least for the present. Planned on a very large scale singular efforts such as vocal solo parts as those on the stage, but in the whole of the production. Espokin as mention, however, must be made of Mr. Gihberson's singing of the Holy City and Mrs. Warner's solo, Open the Gates of the Temple. The suggestion that even greater choral effects could be attained if the chorus were to face the audience instead of being seated sideways should find attention, as it sheds light on the problem of tone projection in a place of such hugeness. (About seventy rows of seats rise one after another around the sweeping oval of the arena.)

Speaking for The Wayfarer it is a series of semi-historic religious and symbolical situations or super-sized episodes, interspersed with and accompanied by music, mostly well known, also of semi-religious nature. Lasting, powerful and often dramatic as this conception of the author, Dr. James E. Crowther is, it suffers from one, strongly-felt handicap. The music and action are not sufficiently synchronized. In most instances, music and action alternate. The stage becomes a living picture, and the very asset of the production, its numerical impressiveness in the line of cast droops, so to speak. The author has no place to discuss the effect of analogous gestures by so large a cast and details will in all likelihood be improved by Stage Director Lynch and his staff. Altogether the work holds fully the interest from the spectacular battled scene to the inspiring climax, the March of the Nations with its thousands of flags and hoods of light poured by twenty-five spotlights. There were moments of color combinations which made one forget the limitations of volunteer cast, but which afforded aspects as no brush of a painter can produce it to like beauty.

Charles Wakefield Cadman has just received the proofs of his latest opus for piano, a suite entitled From Hollywood. As the composer tells me the four movements are entitled: Hollywood Boulevard in May, To a Great Comedian (this is a bit of intricate jazz,



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"Perhaps I thought of Charlie Chaplin," Mr. Cadman commented, Sycamore Nook (this is the name the composer has given to his charming home, surrounded by these trees in the Hollywood foothills), and Easter Morning at the Hollywood Bowl (every Easter a musical sunrise celebration is held at the natural amphitheater. Here the composer employs religious and patriotic themes polyphonically).

Mr. Cadman, by the way, has been awarded the first prize in a composition contest held recently by The Etude, while the second prize went to Anna Priscilla Risher, whose work is winning her growing recognition so well deserved. I am wondering what she is doing with that Spanish Fiesta Song which won the first prize a few weeks ago at the Fiesta of the Hollywood Art Association? Miss Risher calls it El Camino Real. I believe, the words of the verses being her own. The music cleverly interrelates the semi-religious mood of the Padres, monastic chime effects charmingly modern, while interspersed is a dance melody in fandango fashion. I was rather taken with the song, one of the most pleasing and most artistic among lighter songs, and I am hardly mistaken for Conductor Emil Eberhofer very readily succumbed to its spell. It is fully as appealing a song as the best one hears to the accompaniment of the organ and infinitely more artistic as Mr. Eberhofer pointed out when the jury that evening unanimously preferred Miss Risher's song to all the others. Set for the organ, or orchestrated by one of our musical lions in the Pacific Coast theaters could well score with it a hit and a scoop.

Frederick Kimball Stearns has paid beautiful tribute to Mrs. J. J. Carter, patron saint of the Bowl, in a letter published in Saturday Night. Mr. Stearns and Editor S. T. Clover, I trust, will permit me to reprint it here. Mr. Stearns, be it remembered, is the father of the Detroit Symphony Orchestra, which he founded. He is also closely allied with the Bowl concerts, as chairman of the advisory board. The letter reads:

"Just four months ago today, I wrote to the papers regarding Mrs. Carter's earnest stand for the Bowl and the best of music as a purely community movement, and I, believing thoroughly in her cause, pledged my wholehearted interest and financial support in helping along her grand and wholly gracious ideal of music supreme for the masses. We surely recognize what a great forward step for humanity a venture such as this is. It helps to bring out the finer qualities of human nature, the love of the harmonious, the beautiful and the true, and the gentle, kindly, reverent feelings that are innate in all mankind, but which are too often buried so deep under the debris of materialism. One's faith in Mrs. Carter and her mission has been overwhelmingly justified, and now that the second season of the wonderful open-air community concerts held in the Hollywood Bowl, that great natural amphitheater of acoustical perfection, has drawn to a triumphant close, a close marked by an unprecedented blaze of enthusiasm and community spirit, it is only right that we should pay our feeble tribute to the vivid and rare personality to whom we owe this magnificent community movement. It is owing solely to the vision and the tireless energy of Artie Mason Carter that the Bowl became the property of the people, and that the Bowl concerts became an actuality.

To me, her achievement is one of the finest examples I know of the working of spiritual law, which rules that a vision steadily worked for with single-minded purpose, will be, inevitably, materialized, no matter what seemingly insurmountable obstacles may stand in the way. Her splendid and unselfish conception of "the greatest movement for democracy in art ever launched

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Musical Los Angeles and with it the West moved a notable stride forward last Wednesday when the new and extremely tasteful home of the Southern California Music Company, at 808-812 South Broadway opened its doors. It was a happy thought to reserve this day for a friendly get-together between Frank J. Hart, president of the firm and his officers and employees with many of the customers. Not an item of the beautiful display, which includes practically everything a man can think of in the line of musical instruments, not a sheet of music was for sale. As one passed the lovely gridded doors, of hand-wrought iron art, as graceful as the lines and threads of old lace, one gazed into what seemed more the reception hall of an Italian castle of the Renaissance days, with its vaulted ceiling and historic frescoes overhead allegorizing the union of all the arts. Flowers and glad people and strains of music everywhere, but this was not a business and its growing demands, while the new building, in the heart of the fashionable business district is to be known as headquarters.

Rather to look back a few years, say forty-three, when the Southern California Music Company was launched on its road of progress which includes half a dozen stores today throughout the Southwest. About a quarter of a century ago the firm established its well-known headquarters on Broadway, at 332-334, which by the way, will be retained to serve the uptown business and its growing demands, while the new building, in the heart of the fashionable business district is to be known as headquarters. One must agree with Alfred Mirovitch, the pianist, it is one of the most beautiful, if not the most beautiful of business buildings devoted to music. The spirit of music, of harmony in everything is captivatingly expressed in every detail of the eight-story edifice from the wall paintings in the windows or the well-phrased curves of the hallway ceilings to the interior decoration of the piano rooms or the nook-like hiding places where one listens within a delightful setting to records. Truly, the building is the last word in architectural aesthetics and efficiency as adapted to the demands of beauty and requirements of practical exploitation of space with the least expenditure of money. Again to anticipate: On the left side of the mezzanine floor spaciouly built in the manner of gallery as in one of the medieval houses of feudalism, one finds a department devoted entirely to sheet music for orchestras and bands. There also is the busy desk of John Apffel, head of the sheet music department. Without leaving it, he can glance down on the general sheet music department, the corridors of which are strung along the opposite walls of the main floor.

But to return to the building. It was designed, engineered, decorated and constructed by Meyer & Holler of Los Angeles, who were also the decorators and designers of all the electrical fixtures, cabinets and furniture. The style chosen for the architecture and decoration was Italian Renaissance, as it was felt that this style offered a more natural and refined expression for a building of this nature than any other style that might be used. The main facade of the building is dignified and restrained, yet of pleasing composition and architectural character. The main entrance is flanked by two very decorative display windows, embellished with ornamental stucco and Italian Renaissance design. These display windows are a decided departure from the ordinary type. They are treated, not as windows, but as rooms in a fine home; the architectural style being based on some of the finest Italian Renaissance Palaces. This painted decoration reaches the highest perfection of craftsmanship and is a distinct innovation in the treatment of display windows.

Two stories high the main sales room opens onto the street level. The walls are of English Caen stone, the soft, warm grey of which lends itself well as a background for mural paintings, rich tapestries and the finely polished mahogany fixtures. In the center of this hall-like apartment runs the wide oval of the phonograph record department, one continuous counter enshrining stacks of thousands of discs. To the right are the record try-out rooms where parties of varying numbers can rest comfortably and listen to the music. The gossamer-like shades of the antiques finished walls, they are covered with what is known as latin plaster, are charming to behold. The coloring is like that of batik, only held in softest nuances which gives to these little rooms, with their cozy leaded-glass windows, pleasing width. The chairs and upholstered benches, the old-fashioned beams, painted in keeping with the style of the entire building add a touch of artistry which makes one dwell gladly within its sound-proof walls. A

few little pictures, curtains, different in each, appears in every instance add a home-like touch. Despite the warmth of the day these rooms were refreshingly cool, and the reason is a simple one. Each room in the entire building is connected with a ventilation system, starting with a pump in the basement which presses air through a water tank, where it is cooled. From there it is distributed through airshafts entering on the floor of each apartment, where a fan in the ceiling dispenses with the used-up air. There is another little inconspicuous, but important contrivance in the ceiling, which has the function of a tap, linked up with a sprinkler system. This tap-like valve is sealed with wax. In case of fire the wax would melt and set the water system automatically in function. Such a little tap can be found every eight feet on every floor, respectively ceiling.

I have spoken of the unique combination of beauty and the practical I changed to gratify my curiosity by extending my wandering into the rear part of the building, into the loading and shipping room. It is so arranged that two trucks can enter this loading space in front of an elevator, the latter built back sufficiently far that the trucks literally are within the building and loading or unloading is not interfering or interfered with by street traffic.

Passing two rooms equipped with pianos where customers may play over their sheet music, I am wandering back to the mezzanine floor, where its lounge which should soon become a popular place for keeping appointments. On the other end of the balcony is a splendid display of string instruments. Next to it is the photograph department. Either by commodious stairs or two rapid elevators one reaches the upper floor, five of which are devoted to the business activities of the firm. The third and fourth floors are devoted to sales rooms housing band instruments, pianos and organs. Each make of piano occupies its separate room, none of which is too large so if a customer wishes to test the tone quality of an instrument he will do it under homelike acoustic conditions. These rooms, too, are furnished most artistically in period style, as for instance, the Georgian room, with its magnificent stone fireplace and wall paintings, carved beam ceiling. On the fifth floor is a large organ room, also the executive offices. The three upper floors are divided into forty-five studios the topmost including also a recital hall, seating three hundred. A feature of this room is the application of acoustic properties which absorb sound sufficiently to prevent the slightest echo.

As I was wending my way out of the crowd of congratulants that surrounded Mr. Hart and his staff, I could not help thinking of what such a building, devoted primarily to the commercial interests of music, meant to the ideal progress of musical art. One may well take it as a symbol of idealism, of practical idealism in music. It is by far more than a building devoted to various musical departments. It has been designed, beautified in a manner which will meet high taste. It is a modern business home planned with fine regard for antique style, in a fashion that emphasizes the spiritual nature of music. It is distinctly a home of the arts by the very appeal of its decorative element, never over embellished, over laden as some of the fashionable music houses in Europe. It is distinctive and distinguished, bespeaking one of the greatest of assets in music, a unity of style within the keeping of its purpose, and again "a thing of beauty" which should prove to musicians and art lovers a "joy forever."

One year was occupied with the designing and erection of this home of music. It would seem unfair not to mention the man whose knowledge of practical needs and ever artistic sense of the aesthetic has supervised the realistic and ideal assets of the building until they formed a sympathetic balance. I am referring to F. L. Grannis, whose ingenuity and vision has made the building what it is, an edifice of which Los Angeles will be proud. It is F. G. Farquharson, secretary of the Southern California Music Trades, who in paying profound tribute to the accomplishments of Mr. Grannis, referred to him as the man without an official position within the ranks of Mr. Hart's aides, but who by the high quality of his work might be called "the Colonel House of the Southern California Music Company."

This account would hardly be complete without giving a brief account of the official family. As mentioned, Frank J. Hart is president of the Southern California Music Company and G. S. Marygold is its vice-president and general manager. Messrs. Hart and Marygold are among the best known men in the world of music and as citizens of this commonwealth, they have earned the thanks of the community for their earnest support of every movement in the direction of civic betterment.

LANDONIA P. NAYLOR

Teacher of Piano

3875 WEST SIXTH STREET
Los Angeles, Calif.

It is due to the untiring efforts of President Hart and Vice-President and General Manager Marygold that the Southern California Music Company has been so successful, until today the business of this concern is one of the largest in the West, with a following reaching into Nevada, Utah and Arizona. These executive heads are surrounded by an efficient organization consisting of: P. L. Granis, Sales Promotion; W. M. Hathaway, Manager Piano Department; W. T. Williamson, Jr., Secretary of the Company and Manager Musical Merchandise Department; Irving J. Westphal, Manager Phonograph and Radio Departments; Ralph M. Hovey, Treasurer; J. J. Applegate, Manager Sheet Music Department; M. C. Jonas, Advertising Manager. The company has branch stores at 334 South Broadway, this city, with H. J. Kitzel in charge; Long Beach, T. P. Du Bose, Manager; Riverside, conducted by R. G. Smith and San Diego, R. J. Morse, Manager.

While Los Angeles as a municipality is doing hardly more for music than an occasional proclamation by the mayor that this or that week be celebrated as music, the Chamber of Commerce has been more definitely and more actively lined up on behalf of music. This activity, while for years championed by such men as F. W. Blanchard for instance, has recently brought realization, and has a very definite line through Ruth Antoinette Sabel, who about two years ago formed the Los Angeles Chamber of Commerce Industrial Bureau of Music. Since then a number of cities have followed our example. However what has been accomplished, can be best understood perhaps in Miss Sabel's own words:

"That business should conquer, as business, is to be expected. That professional attainment, which adds long training and experience to natural talents, should succeed in the vocation chosen, to which unremitting attention has been given in order to achieve public success, is also taken as a matter of course. But when an astonishingly successful public achievement is brought to an organization that in its every-day life is of, by and for business, then it must be plain that conquering through what is an avocation, a thing taken up in the off moment as industrial choruses, hands, and orchestras, and all those associated with them as co-workers, is something that is unique in the varied and picturesque scene of American business enterprise. The socio-musical significance of the work of the Bureau of Industrial Music, through its allied organizations, cannot be exaggerated. What it has been able to do in the short eighteen months of its existence, has received national recognition, and in every way justifies the idea that here is a case where in business which easily surges America's business enterprise to American life when it enters into fields of artistic endeavor, supposedly denied the busy, work-a-day world, and actually conquers through music. It is the belief of innumerable captains of industry, that through musical organizations are made the warp and woof of our national life.

"Music is an asset of very real and definite value to the employer and an asset of even more definite value to the worker. It has stepped down from its highbrow pedestal as an exclusive pleasure for the cultured few and has become a companion for all the people," Miss Sabel tells.

"We have come to realize the utility of music. Its relation to industry is fast occupying the attention of the heads of industrial plants, big and little, every day. Those having several plants, have added a new element to the value of music in an establishment adopt it for all, while the workers are finding that music brings a refreshing break into the monotony of the day's tasks and are welcoming it in steadily increasing numbers. This is true even of those who at first viewed it with indifference and possibly in some cases with prejudice, without knowing why. Music was an inside job, an innovation and was introduced from the outside. The changed attitude which has come about is due to the direct benefits and pleasures which they derive from it. Thus the idea has been spreading throughout the country and will continue to spread, as do all ideas which have been found practical and mutually helpful. The constant development of machinery and the resulting many divisions of labor have unfortunately turned most forms of manual work from art into a discipline. The craftsman who takes pride and finds joy in his skill is rapidly disappearing. A large amount of the world's work has ceased to be a creative effort and has become a soulless drudgery. It has, therefore, become a vital necessity to introduce into the life of industry a recreational program, centering about those things which give every individual a chance, at least in a small degree, to express himself. This is not only a matter of human interest, but of actual business importance, because anything that makes for happiness and a contented mind, automatically increases efficiency and productive power.

"Today in Los Angeles, there are twenty-eight organizations actively fostering and carrying on a definite music program. There are twenty-six other organizations considering the adoption of in mediate programs. Los Angeles boasts eight industrial bands, the membership of several of them numbering over fifty pieces. It boasts a Los Angeles Chorus Society, made up of all the units of the individual industrial choruses.

"At the last Pageant of Progress, the largest massed band in the United States performed under eight different leaders. In addition, a chorus of over 600 voices sang side by side in an industrial music festival. A pipe organ was installed as background and accompaniment for these choruses. In these two groups were added together lawyers, doctors, tradesmen of all denominations, including even those whose lots have been cast as the much needed ditch digger, plumber, elevator man, and chocolate dipper. In addition to this program, individual companies have staged formal concerts. The

Southern California Edison Company employees deserve special mention as they have given innumerable band concerts, and an operetta. The Broadway Department Store Chorus presented very successfully, in the Philharmonic Auditorium, rendition of Cowan's "Rose Maiden." A very beautiful setting was used. The Bullock Chorus presented Gounod's "Galla," in an artistic way. The County Choral Club have broadcasted many concerts throughout the United States, thus proving again the extensive reach industrial music has. A city-wide Christmas caroling program was adequately and extensively carried out, reaching every factory district, and every industrial section of the city. There have been provided extensive opportunities for employees to attend concerts given by noted soloists, and the Philharmonic Orchestra, free of charge.

"Two nights a week the auditorium of the Chamber of Commerce is devoted to the cause of industrial music, one night the large chorus composed of all those from smaller companies not large enough to justify the obligation which such a program entails. Another night, a large orchestra, for the benefit of the community, rehearses in this monument to commercial interests.

"Through the activities of this Bureau, all music will be furnished for the great parade which will initiate the second Music Week in Los Angeles. At the first Music Week, held two years ago, one industrial band participated. This year, there will be ten, as the result of the organized efforts of the Los Angeles Chamber of Commerce in this direction.

"Recently the Southern California Division of Music Clubs has created an industrial music department, which automatically places the director of this bureau on the state board. The National Federation of Music Clubs also created an industrial music department, thereby placing the Los Angeles Chamber of Commerce in charge not only of local development, but of state and national as well. This is the stand that the Los Angeles is taking, and it is reaching all other cities in a concerted drive to awaken the spiritual and civic nature of the industrial classes. It is creating a more sincere American and citizen. The results have been attained by the encouragement and sponsoring of all business men's clubs in Los Angeles, such as the Rotary, Lions, and the Ad Club.

"Industrial music is not an experiment, but a substantial asset to the activities of the city of Los Angeles," Miss Sabel summed up things in her contagious enthusiastic fashion. Her plans for this season include industrial choral concerts at Christmas, Easter and a spring music festival. "This season, too," she concluded, "we shall have a ticket fund which is donated by the Chamber of Commerce."

"That money is used to sell tickets at ten cents to music loving people who could not afford to purchase even gallery tickets and take their whole family besides paying carfare for several people. After all our main object is to develop love for music, a faculty which lives in every human being, but it needs in many instances guiding and in some instances a little financial help.

Sylvain Noack, concert master of the Philharmonic Orchestra, returned earlier from his vacation than he planned to meet the wishes of his pupils, who evidently missed their mentor. To all extent Mr. Noack will have a very busy season, between his chamber music teaching, as soloist with the orchestra and in recital, marking bows for the orchestra concerts and one of his own, self-imposed rules to keep himself as finely in trim as to technic in tone, of which his appearance in the Bowl under Emil Oberhofer indicated. I doubt whether Mr. Noack played to better advantage at any other time here than in his recital, and his tone and movement of the Weinlaudy D minor concerto been heard here with more poetic appeal. An opus as this, while beautiful yet not belonging to the profounder works of the literature, can be unmade or elevated by interpretation. Mr. Noack succeeded admirably in bringing out a spiritual element in the concerto as few players reveal. There was lovely sweetness and singing tone in Mr. Noack's playing of the Romanza, while the sparkling last movement was done with consummate brilliancy and a virility of musicianship which won him prolonged ovations and encores. In fact, Mr. Noack had repeated occasions for violin solos in the course of the season, always achieving marked success, but the vibrancy and clarity of his tones somewhat impaired through the wide expanse of the large amphitheater were one of the outstanding feats of the season.

Rehearsals for the Aida performances September 20 and 22 at the Bowl to be produced by Alexander Bevan are making splendid progress. Chance took me to the Music Art Studio, where the evening rehearsal of the chorus rehearsed with Maestro Guerrieri wielding the baton and Claire Forbes Crane at the piano. Not since the days of the Chicago Grand Opera Company did I hear such good and well disciplined material in a chorus. If that may be taken as a criterion for the entire performance, one will spend most enjoyable hours at the Bowl. To be sure, Bevan is spending no efforts. In order to devote himself fully to the needs of the production he has cancelled his entire teaching schedule until the performances have been given. Mr. Bevan has contracted an ensemble of principals which should greatly please the audiences.

Elizabeth Rethberg, not yet so well known in the West, as she has only been in America one season, having been in Europe for the last two years, has been hailed by the New York critics as the greatest exponent of this difficult role in a generation. This will be her first appearance in California.

Morgan Kingston, tenor of the Metropolitan, is too well known here, from his operatic and recital

engagements, to need any introduction. Lawrence Tibbett, who is under contract to sing at the Metropolitan this season, belongs to Los Angeles, and has gained such eminence through his career here that critics are confident that his beautiful baritone voice will win the New Yorkers. Viola Ellis, although a New York artist, has had many appearances here and has received recognition as one of America's best contraltos. Leslie Brigham, basso; Virgie Lee Matton, mezzo-soprano, and Edward Cargill complete the splendid cast. An orchestra of twenty-five symphony musicians will be under the baton of Cav. Fulenzio Guerrieri, noted opera conductor.

Gamuteers and their friends (and who is not a friend of a Gamuteer?) gathered last Wednesday in the banquet hall of, as may be guessed, the Gamut Club, this house of the home of the Gamuteers. It was the opening night of the season, and indeed night. The club rooms had never shone more radiantly, thanks to the improvement which had been carried on during the summer months, winning many congratulations for Manager Roy Dodd and Mrs. Dodd, who more than ever made the club appear a home. The good form as toastmaster and there was much cheering for the honor guests, Mr. and Mrs. Cecil Frankel, Clarence Eddy, Elias Hecht, Mrs. Edith Wigg Hughes, Dr. and Mrs. Mabey, Mr. and Mrs. David Hamburger. Musical and dramatic selections made for a happy evening, thanks to the following artists: Jules London, Alfred Kastner, Earl Bright, Melba French Barr, Otto Lederer, Esther Frickel Green, Lora May Lampert, Melbourne MacDowell, Virginia Ainsworth, Jack Weatherby.

Rehearsals for a series of three excellent programs have been begun by the Roman Lyric Club with J. B. Poncia as conductor and Mrs. M. Hennen Robinson as accompanist. Members and friends of the chorus attended a reception at the Gamut Club, the chorus headquarters, Mrs. W. F. Goodfellow, presiding and sounding a high-spirited message that should prove an inspiration to the members for the season. So much may be said already that the club again will offer a number of novelties, including American composers, as also American artists as soloists.

MME. MELANIA ASTRO'S DISTINGUISHED VOICE

Mme. Melania Astro, although one of comparatively recent arrivals in the vocal world of Los Angeles has in a significantly short time repeated the splendid successes which have brought her studios in Paris, Milan, Berlin and New York such widespread recognition.

Herself an accomplished mezzo soprano of international fame, Mme. Astro by way of experience and research has established a method which has brought her teaching time greatly in demand. Her special course of twenty-four lessons for teachers has attracted many professionals who are now studying and practicing the important vocal principles, such as correct utilization of breath reservoirs, correct control and use of muscular support of the body, correct use of the resonators in keeping within the laws of nature, the proper formation of vowels and modulation of voice. How and when to apply these rules, as not interfere with the production of the voice.

Early this season Mme. Astro will probably give a practical demonstration of her art of singing when appearing in recital, either alone or together with her artist-pupil Anita Prevost of New York. Mme. Astro who has studied with such noted masters as Marches Sbrilla, Bonny, Mme. Argel Bellincioni, Marzani, Kepner, Mallingier and Seeboer, the latter teacher of the famous soprano, has crowned her studies with eminent success as soloist with the New York Symphony under Damrosch, The Pasquale Opera Company, singing also leading mezzo soprano roles and a wide concert repertoire in many European opera houses and music centers. But for the after-war disturbances, Mme. Astro would have continued her executive and pedagogic work in Milan. However, what has proven perhaps a disturbance, is no leading to new successes for her in Los Angeles.

MME. PRINDLE MANAGER OF MUSIC SCHOOL

Another splendid achievement of Mme. Prindle, so well known as a local impresario, and always a sponsor of the best in music, is the fostering of the Keaton Music Art Studio by her able management which opened September 15th for enrollment of pupils in all branches of the music arts. Keamoku Looi, the founder and director of this new institution, known from coast to coast and in his native Hawaii as a baritone who has toured successfully for several years in concert and recital, keeping with his singing as an artist. Mrs. Prindle has adopted the highest standards for his new school and only those students who are conscientious workers, physically strong, as intelligent thinkers displaying talent will be accepted for the motto adopted by this school is "Progress."

Artistic pupils will be given the advantage of Mrs. Prindle's personal supervision, and in the case of the singing of concert and recital, in being permitted to appear in professional programs arranged under her personal supervision. There will be master classes for teachers and artists in every branch of musical training as piano, voice, harp, violin—while competent teachers will conduct classes in harmony, theory, appreciation and technique of teachers, and in the case of the harp, Katharine Jackson the celebrated harpist, Eunice Prosser international violinist, Mme. Grant the well known New York coach and teacher of voice, Helen Newcomb teacher of pipe organ, this school is to be congratulated.



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SYRACUSE, N. Y.

Musical Review's Resident Artists Edition

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Owing to the unusual work associated with the publication of the Musical Blue Book of California, the Pacific Coast Musical Review will not publish its anniversary edition this year. It will, however, prepare a specially magnificent edition for its Twenty-fifth Anniversary, October 1, 1925.

Upon general request, we have decided to publish a special edition on October 20th, the day between the two opening concerts of the San Francisco Symphony Orchestra. This edition, which will be larger than the regular number, but not so large as the anniversary edition, will be published in honor of the Musical Association of San Francisco and the San Francisco Symphony Orchestra, and will be principally devoted to the distinguished artists, composers and pedagogues residing in the cities around San Francisco Bay.

We shall also include ensemble organizations, choral societies and church choirs. This edition will contain reference only to PROFESSIONAL ARTISTS OF WELL KNOWN REPUTATION. Later we shall compile an edition devoted to the advanced students.

For further particulars concerning this edition, kindly address ALFRED METZGER, EDITOR PACIFIC COAST MUSICAL REVIEW, WHO WILL PERSONALLY COMPILE AND PUBLISH THIS EDITION, because of his personal interest in the San Francisco Symphony Orchestra and the resident artists.

Pacific Coast Musical Review

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OPERA TO HAVE LARGEST STAGE IN AMERICA

The largest grand opera stage in America—this is the distinction that the San Francisco opera season is to have when this city's opera in its initial season of "home opera" September 26th at the Exposition Auditorium. This is the outstanding accomplishment in the rearrangement of the auditorium effected under the direction of Gaetano Merola, producing director of the San Francisco Opera Association.

"The auditorium stage is to be extended 77 feet out into the main seating arena," said Merola. "This brings the footlights to within twenty-five feet of the balcony, and the stage is so designed that every balcony seat will be equally as good as any other seat in the house for both seeing and hearing the opera. The stage will have a total area of approximately 7500 square feet, ample, according to Merola, to afford the greatest possible flexibility of staging arrangements. In creating these changes in the auditorium the opera association has paid the price of reducing the seating capacity of the building by more than half.

"We were anxious first of all that San Francisco's grand opera should be presented under the best possible conditions," said Merola. "We wanted every one to both see and hear the opera to the best advantage. The development of the plan assures us that this objective has now been attained."

Armando Agnini, stage director for the Metropolitan who arrived here last week to assume charge of the staging of the San Francisco season is elated over the opportunity that the auditorium stage plan affords. He beautiful production and unusual lighting effects. He has actively assumed charge of his part in the opera undertaking. With the opening of the season less than two weeks off the management of the association expects to see the demand for tickets now attain a new high record. The sale is being conducted from Sherman, Clay & Co. The eight operas to be given and the principals in each are:

Wednesday Evening, September 26, La Bohème—Martinielli, Gandolfi, Didur, D'Angelo, Ananian, Mario, Young.

Thursday Evening, September 27, Andrea Chenier—Gigli, De Luca, Didur, Patrinieri, D'Angelo, Ananian, Saroya, Fernanda, Johnstone, Lazzelle.

Friday Afternoon, September 28, Il Taboro, Suor Angelica, Gianni Schicchi—Tokatyan, De Luca, Didur, Patrinieri, D'Angelo, Ananian, Saroya, Fernanda, Epton, Lazzelle, Young.

Monday Evening, October 1, Mefistofele—Gigli, Didur, Patrinieri, Saroya, Fernanda, Johnstone.

Tuesday Evening, October 2, Tosca—Martinielli, De Luca, D'Angelo, Patrinieri, Sananian, Saroya, Johnstone.

Thursday Evening, October 4, Romeo and Juliet—Gigli, De Luca, Didur, D'Angelo, Ananian, Patrinieri, Mario, Fernanda, Johnstone.

Saturday Afternoon, October 6, I Pagliacci—Martinielli, De Luca, Gandolfi, Patrinieri, Mario, Gianni Schicchi, Tokatyan, De Luca, Patrinieri, Ananian, D'Angelo, Epton, Fernanda.

Monday Evening, October 8, Rigoletto—Gigli, De Luca, Didur, D'Angelo, Patrinieri, Mario, Fernanda.

MUSICAL BLUE BOOK OF CALIFORNIA

Advices from our Southern California headquarters at Los Angeles, where the activities on the Musical Blue Book of California have been concentrated recently, under the direction of our business manager, C. C. Emerson, are to the effect that as the work of interviewing the musicians and artists of California in behalf of this enterprise proceeds the forthcoming volume assumes greater proportions, in keeping with the splendid interest and support accorded.

As originally planned, this, the first state-wide expression of music in California, was a stupendous undertaking, but as the musical public has gradually realized the book's magnitude in importance to the resident musicians and artists of the state, appreciation of the time, money and effort being expended by the Musical Review Company in compiling and publishing the volume has been manifested to a high degree and assumed proportions that call for other features to be added to the work.

With a proper understanding of the Musical Blue Book of California on the part of the musical public has come the patronage which assures its success. In view of the fact that so many attempts at this task have failed, it has not been altogether easy to convince the public that the Musical Review Company will shortly accomplish that which has never been witnessed anywhere in the world, and produce a combined directory, biography and reference volume, for a State.

But the hardest part of the work has been completed. Thousands have been interviewed, and an enormous registration has been secured. Many are yet to be called upon as the eleventh hour of the undertaking approaches. At this time more than four hundred, including leading artists, managers, pedagogues, composers, musical colleges, music houses and musical organizations in general have placed the seal of approval upon this publication by contributing for artist cards and announcements, and hundreds of others have signified their intention to become patrons of the Musical Blue Book of California.

Any resident musician or artist of California has but to understand the nature of the Musical Blue Book of California to appreciate the fact that it is something that has been long awaited in this state. It is not a society book, it is not a "who's who in the musical world," it is not a mere directory, it is not a mere biography. It is a state-wide expression in music, combining a directory, biography, classification and reference text. Throughout it is a most democratic institution, but that does not mean that it is exclusive. It says numerous much-to-be-desired eliminations. The appeal

is entirely to those inclined to the higher order of music.

A large number of resident artists and musicians who have been interviewed have postponed decision as to the nature and extent of their participation in this Musical Blue Book of California. The time has now come for them to act, and all who are to be numbered among this contingent should immediately communicate with the management. Communication should be addressed to Musical Review Company, at either Suite 801 Kohler & Chase Building, San Francisco, or Suite 610, 805 South Broadway, Los Angeles.

If a representative of the Musical Blue Book of California has not called upon you do not delay, but communicate at once with the management of either of the above addresses. This is an herculean task, and it is well nigh impossible to interview every interested person. You can co-operate at this time by taking initiative, without waiting for the arrival of a representative of the publication. Not only is the Musical Blue Book of California to be a remarkable publication; it is also throughout a plea for the resident artists and musicians of the State—a powerful exponent of their accomplishments, past, present and future. It is your pleasure to be represented in this volume and more—it is your duty. DO IT NOW.

LOS ANGELES PERSONALS

Cornelia Rider-Possart, internationally famed concert pianiste only recently returned from an extensive concert tour in Holland and Germany. This forceful artist has appeared in a variety of recitals, and has been heard in many other cities, receiving worthy comment by the press. It will long be remembered by those who heard Mme. Rider-Possart play at the Hollywood Bowl this summer as one of the seasons musical treats. Before leaving Los Angeles to begin another tour of this country and Europe Mme. Possart will be heard as soloist with the Los Angeles Chamber Music Society, on November 9th.

Montgomery Lynch who is the musical director as well as stage director of the mammoth production of The Wayfarer, has the distinction of being director of the Temple Chorus in Seattle. This chorus, composed of one hundred and fifty selected voices, some having been members of Mr. Lynch for years, produces oratorios, cantatas, opera, recently performing the paeant "Americanism" which was written by Mr. Lynch for this organization. This versatile musician has been a singer for many years, having appeared in concert as a boy soprano and later in grand opera, concert and oratorio. With Mrs. Lynch, who by the way is conceded to be one of the greatest sopranos of the war, and Mrs. Lynch directed The Wayfarer in Columbus, using the \$50,000 organ which was erected especially for this production. Knowing of the past successes of this capable producer, Los Angeles and vicinity are thrilled with the magnitude and splendor with which this colossal performance is being given at the Coliseum from September 8th to the 15th.

Viola Ellis whose lovely contralto voice has attracted much attention in Los Angeles, will be heard in the role of Amneris in the "Aida" production at the Hollywood Bowl, September 20th and 22nd. Her appearance in an operatic role will be looked forward to with pleasure by the many admirers of her glorious voice.

Lawrence Tibbets, baritone of distinction and widely acclaimed for his artistry, deserves much credit for the outstanding production of the musical The Wayfarer at the Chautauqua Assembly at the Pacific Palisades this summer. It was through his untiring efforts that the best talent available in Southern California was procured. After a brief and well earned rest in Red Rock Canyon Mr. Tibbets expects to leave for New York City to prepare for his debut at the Metropolitan Opera House.

Clarence Eddy, dean of American organists and head of the organ department of the Chicago Musical College has been visiting friends in Los Angeles for a few days before going to San Francisco where he will give recitals at the Bohemian Grove and the Civic Auditorium. It is the desire of many local musicians to hear this renowned master of the organ in recital on one of Los Angeles' magnificent instruments before he leaves the Coast to resume his duties in Chicago.

Dr. Frances A. Mangan, pianist, composer, and pedagogue, recently from Chicago, announces the opening of the Euterpean Camera Studios, a school of musical arts, on September 5th in the Southern California Music Company Building. Among Dr. Mangan's former teachers are the world-famed Mrs. Carreno, Dr. Zieffert, Dr. Falk and Dr. Felix Borowski. An extensive course of instruction which will embrace all branches of music education will be supervised by Dr. Mangan personally, including repertoire, analysis, interpretation, coaching for concert and accompanying. Dr. Mangan's school will be a welcome addition to the Los Angeles Music colony.

Mme. Melani Astro for many years a most successful teacher of the vocal art both in Europe and New York, has opened her studio in the Southern California Music Company's Building where she is enrolling pupils for the ensuing year's work. Mme. Astro adds to a clear understanding of the voice, by way of her own ability to interpret song, many years of research work with the leading masters of Europe. As evidence of the sincere interest she takes in her duties as a pedagogue, Mme. Astro has offered complimentary scholarships to deserving and earnest students. Anita Prevost of New York, a former pupil of Mme. Astro, will arrive soon to commence her studies with this distinguished teacher, preparatory to filling a European opera engagement.

News has just been given out by Manager Arthur of the West Coast Theaters Inc., that Adolf Tandler has been appointed musical director of the Criterion Theater. This theater, heretofore known as the Kinema Theater, now being rebuilt, will be known after October 1, as the Criterion. Mr. Tandler will have an ensemble of picked players and will give high-class programs. His many friends will be sincerely pleased to have this charming artist again in their midst. They will also be glad to know that Mr. Tandler's daughter, now convalescing in a Swiss sanatorium, is progressing well, so that Mrs. Tandler may soon join her husband in their old home community.

Gladyce Garwick, young talented organist, pianist and accompanist came recently to join the Los Angeles musical colony. She is a graduate of Drake University in Des Moines, Iowa, where she had considerable experience. Miss Garwick is assisting at the piano for The Wayfarer cast rehearsals and will play one of the concert grand pianos in conjunction with the band of one hundred pieces at the Coliseum from September 8th to 15th.

Samuel Glass, manager-director of the nationally famed Orpheus Four, announces a busy season for this popular quartette. It is always interesting to know the personnel of any organization and especially one composed of such artists as H. M. Dudley, bass; V. A. Campbell, baritone; P. E. Adams, tenor; and Sam Glass, tenor. These men have traveled extensively, giving recitals with the Orpheus Four. The name of Orpheus, on a program always insures high class entertainment and pure tonal harmony.

Fannie McKinney Hughey, originator of the color music series for children, and author of several well-known publications on music for children, has come to California to demonstrate her work. She is now associated with the Gordon School, 206 Highland Avenue in Hollywood, and Los Angeles is welcoming this most charming woman and brilliant educator as a great asset to its musical world. She has been acclaimed in New York and throughout the east as an epoch maker in musical education.

Abbie Norton Jamison, well-known teacher of piano and harmonium, has just completed her summer Normal Classes at the University of Southern California. Her juvenile department is arousing much interest and the joyous, playful, yet systematic method used in her studio instills an enthusiastic love of work which produces exceptional results in her pupils. This busy teacher has opened a studio in Santa Monica where she will have a class in piano and harmony one day each week.

Florence Middaugh the charming and much beloved contralto, spent two weeks in Denver with her parents prior to September 1st when she left for Carmel-by-the-Sea in company with Miss Ruth Will Ebbs. Miss Middaugh was a member of the Fallsides quartette which has been such a busy summer at Santa Monica, singing fifteen programs during the Chautauqua Assembly. On her return, this noted singer and teacher will open her new residence studio, the date to be announced later.

Southern California Music Company's building, the new eight-story structure at 805-808 South Broadway has just been completed. The building, which is described as the last word in architectural construction, is devoted entirely to music. The lower floors are occupied by sales and display rooms for various musical instruments and the executive offices, while the sixth, seventh and eighth floors are given over to music studios. A large auditorium on the top floor will be used for recitals and concerts. Music was furnished during the hours of reception by Abe Lyman's Ambassador Orchestra and other artists of note.

The Louise Gude Studios are planning an innovation in the form of Sunday afternoon musicals to be held in the recital hall of the Southern California Music Company Building. These affairs will be introduced in September by local artists of repute, largely representative of the above mentioned studios, and we predict the establishment of a splendid precedent in these monthly musicals.

Frederick North, master of the art of singing and famed for his pupils who have made good in recital and opera in this country and Europe, presented some of his artistic pupils informally in a studio recital on the evening of September 5th. Haygood Ardis, baritone, and C. Howard Paxton, tenor participated on the program.

Ellis Rhodes has recently accepted the position as director of music and tenor soloist in the Immanuel Presbyterian Church. He has been attending the Yeatman Griffith master-class this summer, this, coupled with the mention of some of his former teachers, Herbert Witherspoon, Issadore Luckman, Emerich, Mule and Vreda assures us that Mr. Rhodes is especially well fitted for the place of prominence which he holds among the foremost pedagogues in Southern California. During the past two years Mr. Rhodes has been director and coach of the Orange County Choral Union which produced a number of operas and oratorios among which were Robin Hood and Carmen and The Messiah. Prior to coming to Southern California to make his home Mr. Rhodes was vocal soloist with Ruth St. Denis on her tour of this country.

Florence Minot, pupil and assistant of Constance Balfour, appeared with marked success before the Sanytomist Club recently.

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Thurs. Eve., Sept. 27—Andrea Che-

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Didur, Saroya, Fernanda, etc.

Sat. Aft., Sept. 28—Il Taboro—Saur

Angelica—Ginni Schiechi (Puc-

cini) — Tokatyan, DeLuca, Didur,

Saroya, Fernanda, etc.

Mon. Eve., Oct. 1—Mefistofele (Boito)

Gigli, Didur, Saroya, Fernanda,

etc.

Tues. Eve., Oct. 2—Tosca (Puccini)

—Martinelli, DeLuca, Saroya, etc.

Thurs. Eve., Oct. 4—Romeo and

Juliet (Gounod) in French—Gigli,

DeLuca, Didur, Mario, Fernanda,

etc.

Sat. Aft., Oct. 6—Pangloss (Leon-

cavallo) — Martinelli, DeLuca, Gan-

dolfi, Mario, etc.

and Ginni Schiechi (Puccini) —

Tokatyan, Fernanda, etc.

Mon. Eve., Oct. 8—Rigoletto (Verdi)

—Gigli, DeLuca, Didur, Mario,

Fernanda, etc.

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Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 25

SAN FRANCISCO, SATURDAY, SEPTEMBER 22, 1923.

PRICE 10 CENTS

MEROLA IS READY FOR GRAND OPERA SEASON

By the Time This Issue of the Pacific Coast Musical Review Is in the Hands of Its Subscribers, Artists, Orchestra, Chorus and Stage Equipment Will Be Ready for Brilliant Opening of the Season—Financial and Artistic Success Assured

BY ALFRED METZGER

San Francisco is ready to welcome the debut of the San Francisco Opera Association at the Exposition Auditorium on Wednesday evening, September 26th. Gaetano Merola, with that foresight and thoroughness which has characterized every enterprise he has been associated with, is ready to begin. By the time this paper will reach its readers around the Bay cities practically all the distinguished artists some of whom come directly from Europe, will be awaiting their appearance and chorus, orchestra and stage equipment will be ready to complete the ensemble.

The enterprise is of special interest to resident artists inasmuch as it represents a step forward in the recognition of able and well equipped artists who make their home among us. The fact that such artists are placed on a par with the visiting artists of distinction, and are given the same opportunities and the same dignified introduction, represents an invaluable progressive action in the proper encouragement of artists of merit, no matter where they may live. It will be found that these resident artists will make an excellent artistic showing in the most distinguished company.

We shall now proceed to quote a few statements made by Mr. Merola and intended specially for a last moment reminder:

With the assembling of the Metropolitan stars here, the joint rehearsals of the chorus, the ballet, and the stars, the pre-opera season of the San Francisco Opera Association is rapidly drawing to a close. The opening night is Wednesday, September 26, when the association makes its debut with the presentation of La Boheme. The working staff of Gaetano Merola, the director for the season, is now complete. He has with him now Wilfred Pelletier and Giacomo Spadoni, conductors of the Metropolitan, who will also be the conductors of San Francisco's season. Both have a wide reputation for their accomplishments in their respective fields.

Armando Agnini, stage director of the Metropolitan has assumed full charge of his phase of the opera productions. Agnini has made his reputation through the artistic productions and stage lighting effects of the Metropolitan. Merola assures the public that Agnini will do as much for the eight operas to be given here. Adamo Didur, Queena Mario, and Bianca Saroya, Metropolitan stars, have already arrived. Others are scheduled to be here before the close of the week. These, together with Fernanda of the Chicago Grand Opera Company, Johnstone, Lazelle, Young, and Epton, are holding daily rehearsals under the supervision of Merola.

Much comment has been made on the work of the California chorus composed of 150 voices, which for the past five or six months has been brought by Arturo Castella, chorus master, from the amateur stage to that of the professional. Merola feels that the chorus work of this group of California girls and young men will be one of the impressive accomplishments of the San Francisco Opera Association. The work on the stage and seating arrangements is going rapidly forward, Merola reports. Much interest has been aroused over his announcement that the stage of the exposition auditorium is to be extended so that the footlights will be within thirty-five feet of the first row of the balcony.

Seats on the lower floor are to be elevated and cushioned. This together with the reduction of the area of the first floor of the auditorium will do much to improve the acoustics of the building and add to the enjoyment of the productions. Owing to the great demand for tickets, the management has announced that two special Saturday night operas will be given. These will be La Boheme on September 29th, and Mefistofele on October 6th. Within the next few days, Merola is expecting the arrival of Martinelli, De Luca, and the rest of the Metropolitan stars who are to have the leading roles. These have been rehearsing their roles in the east and immediately

L. A. PHILHARMONIC ANNOUNCES NEW SEASON

Opening Concerts to Take Place October 19th and 20th—Fourteen Pairs of Regular Symphony Concerts and Twelve Popular Concerts to Be Given in Los Angeles—Many Distinguished Soloists to Appear During a Most Brilliant Season

BY BRUNO DAVID USSHER

LOS ANGELES, September 17.—Orchestra the Los Angeles music season promises to be of more fascinating variety and higher quality than in the past year. Announcements made by the Philharmonic Orchestra indeed promise conspicuous progress on the highway of art. Conductor Walter Henry Rothwell has returned from his vacation, and as I noticed the other day during a brief chat he is finely tanned. Carmel-by-the-Sea evidently has lured him a good deal out of doors. He is now busy making arrangements for the season. There will be but few changes in the personnel and these may be mentioned to better advantage in the course of the interview.

Solo engagements form a brilliant feature of the season. We will hear with the orchestra: Claire Du, soprano; Olga Samaroff, pianist; Albert Spalding, violinist; Sophie Braslau, contralto; Sylvain Noack, violinist; Pablo Casals, cellist; Erno Dohnanyi, pianist; Helen Teacher Tas, violinist; Rudolf Ganz, pianist; and Joseph Schwarz, haritone. Rudolf Ganz, who is now conductor of the St. Louis symphony, and with success, will also wield the baton. If I am not mistaken, he has studied directing with Mr. Rothwell.

Perhaps Mr. Dohnanyi could be induced to direct one of his own compositions. Both his D minor symphony and an orchestral suite are ranked among the worth while contemporary works. Which reminds me to quote here from the folder issue by the orchestra a partial list of works from which programs for the season 1923-24 will be chosen. This list mentions:

Bach-Mahler—Suite; Beethoven—Symphony No. 4; Beethoven—Overture No. 3 Leonore; Berlioz—Symphony, Harold in Italy; Bizet—Suite No. 3, Roma; Bleyle—Flagellantenzug; Bloch—Trois Poems Juifs; Brahms—Symphony No. 4 E Minor; Brahms—Variations on a theme by Haydn; Bruneau—Preludes L'Ouverture; Carpenter—Adventures in a Perambulator; Chausson—Le Tempeste; Debussy—La Mer; D'Indy—Istar; D'Indy—Trilogie; Dukas—Polyeucte; Enesco—Rhapsodie Roumaine; Glazounow—Symphony No. 6; Hadley—The Culprit Fay; Liszt—Mazeppa; Mahler—Symphony No. 1; Mozart—Haffner—Serenade; Mozart—Concerto for Flute and Harp; Rachmaninoff—Toteninsel; Rachmaninoff—Symphony E Minor; Ravel—Ma Mere L'Oye; Rimsky-Korsakow—Overture on Russian Themes; Florent Schmitt—Musiques de Plein Air; Schubert—Rosamunde Overture; Schumann—Overture Manfred; Sibelius—Symphony No. 1; Sibelius—Pelleas and Melisande; Smetana—Overture to Bartered Bride; Strauss—Till Eulenspiegel; Strauss—Liebeszene aus Feuersnot; Taneiev—Suite Op. 9; Wagner—Prelude to Parsifal; Wagner—Feuerzauber from Die Walkure; Wassenko—Le Jardin de la Mort; Spelman—Symphonic Poem, Christ and the Blind Man; Wagner—Luschnale from Tannhauser (Paris Version); Casella—Italian Fantasia; Stravinsky—The Firebird; Stravinsky—Rag-Time; Elliott Schenk—Withered Garden, and Albert Elkus—Symphonic Poem Greek Tragedy.

As proposals, as printed in the folder, syllabus by the orchestra management several compositions listed, are marked as not having been heard here before, which is erroneous. But this only by the way, as the list given is very interesting. Surprising it is, however, that Mr. Rothwell should ignore entirely the British composers, especially the younger ones who have won genuine recognition, such as Bax, Holst, Goossens, Vaughn Williams. Also Elgar has been neglected, to mention only one old English music man. The eastern orchestras have played their works and one hopes to make their acquaintance here. The folder referred to

(Continued on Page 7, Col. 2)



CHAMBER MUSIC SOCIETY OF SAN FRANCISCO

Left to Right—Walter Ferner, Louis Ford, Louis Persinger, Nathan Firestone, Elias Hecht

lately on arrival here will jump into the work of rehearsing with the chorus and other principals.

The operas to be given, and the principals in each are:

Wednesday Evening, September 26th, La Boheme—Martinelli, Gandolfi, Didur, D'Angelo, Ananian, Mario, Young.

Thursday Evening, September 27th, Andrea Chenier—Gigli, De Luca, Didur, Paltrinieri, D'Angelo, Ananian, Saroya, Fernanda, Johnstone, Lazelle.

Saturday Afternoon, September 29th, Il Taborro—Suor Angelica, Gianni Schicchi—Tokatyan, De Luca, Didur, Paltrinieri, D'Angelo, Ananian, Saroya, Fernando, Epton, Lazelle, Young.

Saturday Evening, September 29th, La Boheme—Martinelli, Gandolfi, Didur, D'Angelo, Ananian, Mario, Young.

Monday Evening, October 1st, Mefistofele—Gigli, Didur, Paltrinieri, Saroya, Fernanda, Johnstone.

Tuesday Evening, October 2nd, Tosca—Martinelli, De Luca, D'Angelo, Paltrinieri, Ananian, Saroya, Johnstone.

(Continued on Page 7, Col. 2)

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TWENTY-SECOND YEAR

CALIFORNIA'S MUSICAL HISTORY

With the closing chapter of the musical history published in last week's issue of the Pacific Coast Musical Review the introductory remarks of the book were concluded. Owing to the crowded condition of the paper resulting from special numbers required by our Los Angeles office, certain important items concerning San Francisco's musical activities had to be omitted. In order to make room for these we shall omit the installment of the Musical History this week and shall begin the actual enumeration of facts and anecdotes in the next issue. The first chapter will relate to conditions in San Francisco during the year 1849. Some of our readers inform us that we should publish a larger paper, but this would be ruinous, unless we received, as so often stated, the united support of the profession to an extent where a large edition of this paper is possible THROUGHOUT THE YEAR. We continually solicit this support and we are gradually obtaining it.

ALFRED METZGER.

ALL READY FOR THE OPERA SEASON

Next Wednesday evening the San Francisco Opera Association, of which Gaetano Merola is the general director, will have an opportunity to show to the people of San Francisco what can be done in the way of organizing, training, preparing and presenting an operatic organization of metropolitan calibre under capable supervision from artistic material of which a few principal artists are imported and the major portion of the organization has been selected from this city. Even the scenery stage equipment and seating arrangements have been designed and constructed by resident artisans. The Pacific Coast Musical Review is not for a moment in doubt as to the result. It will unquestionably be a complete artistic and financial success.

And since it is so difficult to obtain universal approval, adequate appreciation and proper support when things are still in an embryonic state, and since when success crowns an effort dozens of people rush to the front seeking credit for something which someone else had already thought out for them, we feel inclined to bestow credit upon the man who originally planned a permanent opera organization for San Francisco, who at personal financial sacrifice proved that his ideas are possible of execution, and who, notwithstanding the rebuff received, again came

to the fore to continue his tremendous efforts in behalf of San Francisco's operatic aspirations. There may be some who either through envy, or selfish motives or imaginary grievances may not be willing to recognize in Mr. Merola the force that has been responsible from the beginning for the success of this great enterprise, but we feel sure that these are in the small minority.

It is not our intention to ignore the dozens of enthusiastic ladies and gentlemen who saw the possibilities of this great undertaking and who worked shoulder to shoulder with Mr. Merola in the attainment of the highest results. The names of every one of these associates of Mr. Merola are found in the list of officers and members of the San Francisco Opera Association. But this article does not deal with co-operation and with the efforts of the members of a body of people sufficiently intelligent and artistically sensitive to realize the great benefit their community is bound to derive from a permanent operatic organization on a par with the leading opera communities in the world. We are rather constrained to restrict our attention to the one mind and individual who first conceived the idea, endeavored to bring it to fruitful results against disheartening conditions and finally through patience, perseverance, ability and hard, tedious labor succeeded in seeing his dreams come true.

That individual is Gaetano Merola. Our confidence in him was strengthened when we noted the splendid productions of open-air opera at Stanford University Stadium last summer. When it was possible to attract thousands of people thirty-two miles from this city and induce them to suffer great inconveniences in the matter of train schedules (early departure from home and late arrival after the performance) without arousing the impatience of the multitude, Mr. Merola proved that he is a man of his word and that he is competent to keep his promises no matter how extravagant they might sound in the beginning. And on the strength of this conviction we supported him last Spring as being the only one among several intending to give San Francisco an opera season this fall whose plans were feasible and whose word may be trusted. And after the curtain will ring up at the Exposition Auditorium next Wednesday evening, our judgment will be fully vindicated. Of this we feel certain.

For the first time in the history of music in San Francisco our resident artists will receive dignified recognition in large numbers. Walter Oesterreicher, orchestra manager of the San Francisco Symphony, assures us that every one of the members of the large orchestra are selected from members of the symphony orchestra. The chorus consists mainly of young San Francisco vocalists, some of them well known in professional circles, some of them trained just for this purpose, but all of them possessing fine, fresh, ringing voices and an enthusiasm that will thrill the audience, for we have attended some of the rehearsals and know how splendid they sing. There will be several minor roles interpreted by some of our best equipped young artists, and we feel certain that Mr. Merola will be praised for his judgment in selection.

Much stress has been laid upon the fact that resident artists are to receive recognition. And no doubt many disgruntled persons will be dissatisfied with the results, because not more artists have been selected from here. But such people are unreasonable and selfish, looking upon their own personal interests rather than upon the musical welfare of the community at large. Since the Pacific Coast Musical Review has begun this campaign for the recognition of resident artists much progress has been made in securing more respect and more appreciation of our better musicians. But none is so far reaching as this opera season. For, our artists will be heard in association with leading singers from the Metropolitan Opera House, the greatest institution of its kind in the world. The experience in studying this repertoire of splendid works, and the practical knowledge obtained in actually appear-

ing in a dignified and strictly professional performance, and the advantage to be derived from singing together with artists of distinction, cannot be counted in dollars and cents. IF NOT ONE OF THE MEMBERS OF THE CHORUS, OR INTERPRETORS OF MINOR ROLES, WHO ARE NOT PROFESSIONALS, WERE TO RECEIVE ONE CENT OF MONEY, THEY STILL WOULD BE INDEBTED TO MR. MEROLA FOR THE PRACTICAL EXPERIENCE AND KNOWLEDGE THEY OBTAINED. In Europe those seeking honors on the operatic stage first have to pay, then must sing for nothing for a long period either in the chorus or in minor roles and only after proving themselves thoroughly competent do they begin to earn small remuneration. The training the chorus and interpreters of minor roles received from Mr. Merola and his assistants are worth far more than the ordinary salaries paid for the services they will render.

SIX GREAT CHAMBER MUSIC CONCERTS

Chamber Music Society of San Francisco Inaugurates Season 1923-24—Great Demand For Bookings Throughout Pacific Coast

By ALFRED METZGER

The Chamber Music Society of San Francisco will begin the eighth season of its brilliant progressive success on Tuesday evening, October 26. It is gratifying to know that on this occasion Horace Britt, the distinguished cello virtuoso and ensemble player, who contributed so much to the artistic ensemble of the organization during his residence in this city, will be the guest artist. The Chamber Music Society of San Francisco is identified with the community's proudest musical achievements and thanks to its splendid artistic successes away from home, in the East as well as in Honolulu, it has attained the great satisfaction to be the only organization ever achieving successes abroad, while at the same time calling San Francisco its home.

Whenever we record a new season of the Chamber Music Society of San Francisco we feel obliged to refer to Elias Hecht who, during many years of a discouraging pioneer work, contributed much of his time and treasure to the establishment of this institution which, side by side with the symphony orchestra, is securing for this city an artistic reputation throughout the musical world. It has long been known that San Francisco was an opera-loving community, but among serious musicians the love for symphony and chamber music really stamps the musical status of a city. And San Francisco is now counted among the music centers of the country, thanks to such institutions as the symphony and orchestra and the chamber music society.

The Pacific Coast Musical Review studiously refrains from making comparisons, and for this reason we have always spoken of the society's efforts upon the basis that it has established for itself the right to be regarded from its own standpoint. But there is no objection to saying that among the ensemble organizations we know the Chamber Music Society of San Francisco need not be ashamed to make itself heard. Louis Persinger, director and first violin, Louis Ford, second violin, Nathan Firestone, viola, Walter Ferner, cello, and Elias Hecht, flutist, have reason to regard their growth and recognition with pride and gratification on which may well be shared by the music lovers of San Francisco who have given them their support and encouragement to these able musicians.

The Chamber Music Society of San Francisco is a striking example of the standard maintained by resident artists and of the contention of this paper that we have among us just as able artists as those who visit us occasionally. The fact that L. E. Behrmer of Los Angeles has become sufficiently enthusiastic to include this organization among the bookings in his wide and splendid territory is further evidence that resident artists are recognized the moment their reputation is sufficiently established to demand serious attention. Within a short time we shall be enabled to present the program of the season, which will be presented by the Chamber Music Society this season, and it will be found that the six concerts justify sufficient patronage to crowd every event to the doors.

During last season the average attendance was more than one thousand at each concert. This year it would be a splendid thing if San Francisco could furnish 1500 people at each chamber music concert. This would, indeed, make a stir in the musical world, and the society is deserving of such triumph. Let San Francisco which can send 10,000 people to a symphony concert under the auspices of the city, overlook this record and send 1500 people to every one of its six chamber music concerts. It is something worth trying to do.

Aileen Fealy, a well known young pianist, who has established for herself a reputation in California, prior to her departure for the East where she is continuing her musical education, is meeting with well deserved success. She is studying with Maria Carreras, who at her debut in New York last season created somewhat of a sensation among the musical critics and musical public of the metropolis. Of course Mme Carreras had already established for herself a reputation as one of the foremost piano virtuosi before this New York debut, but nevertheless it is adding to her prestige to have conquered the Gotham people.

MARY GARDEN'S POPULARITY

Mary Garden is a level-headed, practical, all-around-seeing woman with a wonderful poise. Notwithstanding her swiftness to fame and the comet-like brilliancy of her sweeping orbit across the operatic horizon she never lost her spiritual balance. She never became a victim of that dread and much-to-be-apprehended disease attacking certain successful prima donnas, the "swell-head." Her phenomenal, well-nigh incredible success as an immediately established prime favorite among the tens upon tens of thousands she has appeared before, which might have turned the head of a singer less opulently talented and less philosophic. Indeed, she is kind, helpful and companionable beyond belief. She has a kind word for every one, advice and suggestion, the gift of an ornament, a flower, some coveted article of costume, and systematically, money, wherever her luminous eyes (with a keenly attentive and alert brain behind them) espied the need or the wish. Indeed, she takes pains to interest herself in their interests.

The ballet, chorus and stage-hands in all opera houses adore her, and with very good reason. She gives herself no airs, practices no condescensions. Indeed, she is kind, helpful and companionable beyond belief. She has a kind word for every one, advice and suggestion, the gift of an ornament, a flower, some coveted article of costume, and systematically, money, wherever her luminous eyes (with a keenly attentive and alert brain behind them) espied the need or the wish. Indeed, she takes pains to interest herself in their interests.

And so Miss Garden, with a hint of the red-gold of the sunset-tinted clouds in her hair, a Hebe-like creature adorned by swarming musicians, clustering before the footlights and crowding every opera house to its very doors, is the Goddess as well, of a small army of admirers behind the crimson, shimmering curtains. The world's most popular dramatic queen, and super-numeraries of the opera.

Miss Garden will be heard in a single recital in San Francisco at the Auditorium on Sunday afternoon October 21, under the management of Selby C. Oppenheimer. She brings to the concert stage all the charm, originality and unique poise which has made her the world's most popular dramatic queen.

[Editorial Note—Lest some of our friends might suspect us of other than professional interest in Mary Garden we hasten to testify that the above sentiments were contributed to this paper.]

ALICE SECKELS CONCERTS POPULAR

The Concerts "de lux" of the Alice Seckels Matinee Series, now in their fourth year at the Ballroom of the St. Francis Hotel, are attracting for the coming season, even greater attention than ever before. From present indications, the limited capacity of the beautiful ballroom will long before the first event of the series be subscribed to its limit, and space for single events will be difficult to secure. Through the Selby C. Oppenheimer office, which directs the bookings for this popular series, Miss Seckels has secured a far more attractive list of artists for the coming season than has so far been presented, each and every name in the list of six celebrities to appear being one of international fame. Starting with the only recital to be given in San Francisco this season by Queena Mario, the popular star of the New York Metropolitan and San Francisco Grand Opera Companies, on Monday afternoon, October 22, will come in rapid succession recitals by the eminent Russian pianist, Sofia Leveynne on Monday afternoon, November 19; Elena Gerhardt, internationally famous "lieder" singer on Monday afternoon, December 17; The Griffes Group on Monday afternoon, January 14; Renato Zanichelli, internationally famous baritone on Monday afternoon, March 24; and Perenc Vecsey, the newest of the world's violinistic sensations on Monday afternoon, April 14.

Subscriptions to the Seckels Series are now being received by the management at Room 309 Foxcroft Building, 68 Post Street, or at Sherman, Clay and Company.

MUNICIPAL ORGAN RECITALS

Marshall W. Giselman, the young San Francisco organist who has not been heard here for some time, will hold the console of the great municipal organ at the Exposition Auditorium this Sunday afternoon at 3 o'clock. Supervisor J. Emmet Hayden, chairman of the auditorium committee, announced that this will be the final Sunday afternoon recital of the season, as the coming bookings at the Auditorium preclude a continuance of the popular affairs.

Giselman, who studied for eight years in London, has a splendid command of the instrument and his playing will be listened to with great interest by many friends and the public generally. He will be assisted by Miss Violet Silver, violinist, whom he will accompany on the organ.

As is usual, there will be no admission fee, no reserved seats and the public will be welcome. The complete program is as follows: Andante Cantabile (Tschickowsky); The Evening Star (from Tannhauser (by request) (Wagner); Valse Triette (Sibelius); Violin Solos (a) Orientale (by request) (Cui), (b) Oher tass (Mazurka) (Wieniawski), Miss Violet Silver; Prelude to Parsifal (Wagner); I'll Sing The Songs of Araby (transcribed by Edwin Lemare) (Clay); Finlandia (Sibelius).

SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

Department Manager, Sue Davis Maynard, 327 East San Carlos St., Phone San Jose 4713-J.

SAN JOSE, Cal., Sept. 18.—Starting October 12 with the incomparable Matzenauer, the bright luminary of the operatic stage, the San Jose Musical Association offers a program of six super attractions, to be presented in the Morris E. Daley Memorial auditorium of the Teachers' college, this winter. The association, headed by Dr. Charles M. Richards, president of the Richards' Choral Club and leader of the well known Elks' orchestra, is a non-profit organization, formed with the object of furnishing music lovers of San Jose and vicinity with the best concert and operatic stage have to offer. Season tickets are now on sale at Sherman, Clay and Company, where Miss Marian Ives, association business manager, is in charge. Miss Ives is equipped with all information relative to the course.

Madame Matzenauer will be accompanied by Mr. George Vause, who will also be heard in a piano group. Mr. Vause accompanied Matzenauer on her tour of the coast last season and received some highly complimentary press notices in all of the large cities. He is an assistant in the studio of Frank La Forge. The other attractions of the course with their dates of presentation, follow: Efreim Zimbalist, violinist, November 9; San Francisco Symphony Orchestra, January 17; San Francisco Chamber Music Society, February 14; Harold Bauer, pianist, March 21; and Reinold Warrenrath, baritone, April 27.

Miss Marjorie Mackres Fisher, violinist, is leaving on October 9 for an indefinite stay in New York where she will pursue her study under the direction of New York's most famous masters. Miss Fisher plans to remain a time in Chicago where she will study with Cecil Biedel. Before leaving, Miss Fisher will present one of her pupils, Miss Esther Talbot, in recital.

Walter Keller, master organist, will give a recital Tuesday evening at the First Methodist Church, sponsored by the local chapter of the American Guild of Organists. This concert marks the opening of the musical season in San Jose. In addition to selections from the organ master's repertoire, to some extent the writings of American composers. In this connection it is said that there is a strong movement on foot among the players of the day to perform the compositions of American composers, instructing the public in the fact that American composers are writing some of the best of the present age.

Keller will play the always young Prelude in B minor, by Bach, Dudley Buck, the eminent American, will be represented. A brilliant Toccata by Barnes will be presented. Bartlett will also be represented by a number, and Keller will play one of his own compositions. As a composer he has received wide recognition by members of his own craft. Following is the program in full: Allegretto Maestoso-Adagio (from Sonata 1) (Wrightson); Prelude in B Minor (Bach); Barcarole (Bollinger); On The Coast: Dash High, Roaring Surf (Buck); Cradle Song (Bartlett); Morning (Keller); Transcription on Onward Christian Soldiers (Whitney) Contrasts (Brownie); Toccata (Barnes).

The following members of the class of 1923 of the Conservatory of the College of the Pacific have accepted positions for the coming year: Miss Helen Barber will be in Thornton; Miss Dorothy Bresse in Redwood City; Miss Mary King in Pittsburg; Miss Jean Madsen in Salinas; Miss A. Eleanor Short also in Salinas; Miss Ethel Rand in Downey; Miss Agnes Ward in Watsonville; Miss Conny Lee Stewart in San Diego, and Mr. Russell Bodley will be at the College of the Pacific.

Miss Esther Talbot, violinist and artist pupil of Miss Marjorie Mackres Fisher, will be presented in recital Thursday evening at the Centella M. E. Church. Miss Talbot will give a program of viola and violin numbers, assisted by her teacher, Miss Fisher, and Miss Catherine Scorsur, pianist. An interesting feature of the recital will be the prominence given to the viola, a beautiful instrument that is seldom heard on the concert stage as a solo instrument, being associated almost exclusively with ensemble work. Miss Talbot has been making a special study of this instrument and will play a group of viola solos as well as the viola part to a Mozart Trio in which she will have the assistance of Miss Fisher and Miss Scorsur. A group of violin solos will conclude the program which will also include piano solos by Miss Scorsur, who was heard in recital a few months ago, one of the features being the playing of one of her own compositions. Miss Scorsur is a pupil of Miss Maude Caldwell.

Janita Tennyson, coloratura soprano, is leaving early in October for New York to spend the winter season in study. One of our most gifted singers, she will be greatly missed. For several years Mrs. Tennyson has been the soloist at First Church of Christ Scien-

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First, San Jose. Perhaps the majority of San Joseans know her best for her yearly participation in the Elks' Christmas operas, on which occasions her beautiful voice has contributed largely to the great success of these affairs. Before leaving for New York Mrs. Tennyson will be heard in concert a week from Friday, September 28, in the rose room of the St. James Hotel. Her artistry and individual style have already won distinguished place for her among California singers. Mrs. Ida Sedgwick Pogson, pianist and accompanist, will assist Mrs. Tennyson at her recital next week.

The Young Women's Christian Association is planning a series of concerts, the first of which is to be of a sacred nature, given by John B. Seifert, lyric tenor, of the University of Oregon. Mr. Seifert came west from Pittsburgh and became the teacher of voice in the University of Oregon, where his ever increasing popularity has made him the leading soloist in the state. This initial concert will be given in the First Presbyterian Church on Sunday evening, September 23.

ART OF SINGING WITH MABEL RIEGELMAN

After having been approached a number of times by ambitious students who were desirous to benefit through the art and practical experience which Mabel Riegelman has gained during the course of her successful career, and during her studies with leading vocal authorities, and having, on account of her professional duties and other activities, been unable to gratify the wishes of these aspiring artists, Miss Riegelman has finally been prevailed upon to arrange her professional plans in a manner to permit her to devote herself exclusively to teaching during the ensuing season.

Every naturally endowed and experienced artist who possesses, like Miss Riegelman, the gift to impart knowledge, has something of value to offer that no one else can give in exactly the same way. Every artist of distinction has personal experiences which no other artist has been able to accumulate. The greater the opportunity to study with a world renowned authorities and the wider the practical experience the more will such artist be able to impart to those seeking her assistance as a teacher.

During her wide and triumphant artistic experience Miss Riegelman has acquired a thorough knowledge of the art of Mozart singing, that is to say the foundation of what is known as bel canto. She has been able to thoroughly acquire fundamental knowledge of breathing, phrasing, diction, tone production, and last but not least, STYLE, and owing to her patience she is able to transmit her knowledge to everyone with a natural voice and with sufficient intelligence to grasp her explanations. The opportunity to study with an artist like Miss Riegelman is only too rare to be dismissed without being taken advantage of.

Virginia Reed has been added to the faculty of the San Francisco Conservatory of Music as assistant to Miss Lacour-Torruip in the dance department. Miss Reed has appeared professionally throughout the state enjoying great success wherever she has performed. She has been a pupil of Miss Torruip's and in her instruction will carry out Miss Torruip's ideas. Miss Reed will also prepare the pupils for Miss Torruip's advanced classes.

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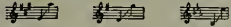
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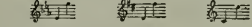
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MUNICIPAL SYMPHONY CONCERTS

Music lovers and the public generally are taking a great interest in the second series of popular concerts by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to be given under the direction of the City and County of San Francisco at the Exposition Auditorium, on Wednesday evening, October 31, and Tuesday evenings, December 11, January 15, February 5, and March 11. Vocal and instrumental soloists of international reputation will appear at each concert and Chairman J. Emmet Hayden of the Auditorium Committee of the Board of Supervisors, directing the affairs, announce that the demand for season seats is very large at Sherman, Clay and Company's. Prices for a single concert, on account of the immense seating capacity of the Auditorium, range from twenty-five cents to one dollar, while for the season tickets for the five concerts may be secured for the price of four.

STENGER VIOLINS

PACIFIC MUSICAL SOCIETY

Mrs. William Henry Banks, President of the Pacific Musical Society, announces the following program to be given next Monday evening, September 24th at 8:30, at the Fairmont Hotel Ball Room: Sonata in G major, (Guillaume Lekeu), Edouard Deru, violinist, Beatrice Anthony, pianist; Ah! Rendimi (Mitrane) (Rossi); Lehn deine Wang an meine Wang (Jensen); Danish Folk Song (August Enna); A Memory (Rudolph Ganz); When your dear hands (La Forge), Lillian Hoffmeyer Heyer, vocalist, Hendrik Gjerdrum at the piano; Aria on the G string (Bach); Minuet (Mozart); Berceuse (Faure); Tempo Martiale (Pugnadi-Kreisler), Edouard Deru, violinist, Beatrice Anthony at the piano. This will be the opening concert of the season and the members may expect a rare treat with each program, as Mrs. Banks is devoting her entire time to the engaging of artists whose work will appeal to the most critical assemblage.

IDA SCOTT'S FORTNIGHTLY SERIES

Interest in The Fortnightly, the series of afternoon concerts under the management of Miss Ida Scott, continues to grow. Students of music are finding the announcement of the programs particularly engaging. The plan to make a special feature of modern international compositions gives promise of the greatest educational value. Many of the selections will be new to San Francisco audiences, and, by following the concerts on their proper progression one will acquire a splendid idea of comparative musical contrasts. This feature, supplemented by lectures by Ray C. B. Brown, Henry Eichheim and Louise Van Ogle, all acknowledged musical authorities, will round out a unique season. Mr. Brown will speak on "Internationalism in Music", Mr. Eichheim on "Oriental Music" and Louise Van Ogle on "Modern Russian Music."

The first concert scheduled for October first will be, very properly, an American program, with the Chamber Music Society of San Francisco as interpreters. The program will be made up of the following numbers: Theme and variation for flute and strings (Beach) Deer Dance (Skilton); Serenade G major, for string quartette (Sowerby); Quartette opus 23, C major, for strings and piano (Foote) with Louis Persinger at the piano, and the Audeau Quartette (Domenico Brescia). This last number will prove of special interest to San Franciscans as Mr. Brescia is a resident composer.

ELWYN CONCERT BUREAU SERIES

The Elwyn Concert Bureau announces a series of ten concerts at the Curran Theatre for the current season. The course will be known as the Elwyn Artist Series and will alternate with Friday afternoons with the San Francisco Symphony Orchestra concerts, except the opening attraction which will be a joint recital by Mme. Margaret Matzenauer and Clarence Whitehill.

The other nine cardinal attractions will appear alternate Friday matinees in the order named: Benno Moisevitch, pianist, Mozart's Opera Comique Impresario, Quartet of Victor Artists, Olive Kline soprano, Elsie Baker, contralto, Lambert Murphy, tenor, Royal

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Dadmun, baritone, Jascha Helfetz, violinist, Mozart's Opera Comique "Cosi fan tutte", Moriz Rosenthal, pianist, Maria Ivogun, coloratura soprano, Mario Chamlee, leading tenor Metropolitan Opera House and Reinald Werrenwrath, favorite baritone.

ALCAZAR THEATRE

The twelfth week of Topsy and Eva with the Duncan Sisters in their star characterizations begins at the Alcazar with the matinee September 23rd, and on that night the 110th performance will be celebrated. Individual hits are scored by nearly every member of the superb cast supporting the Duncans in this entrancing bit of musical comedy suggested by "Uncle Tom's Cabin." The Duncans contribute most of the fun but comedy roles are also in the hands of Netta Sunderland and R. Burnett Pell. The dancing of Harriet Hector has endeared her to all local theatre goers, and Basil Ruysdael's rendition of "Uncle Tom" and his wonderful voice has won for him new popularity in the West.

Topsy and Eva is in three acts with a dozen singing and dancing numbers and the chorus of thirty has been selected from young girls of the San Francisco Bay District. Scenery and costumes have all been made here, and will be used in New York.

REQUESTS FOR EXTRA SYMPHONY CONCERTS

In addition to its regular Curran Theatre series of thirty-four concerts, the San Francisco Symphony Orchestra, of which Alfred Hertz is the director, will give almost an equal number of extra concerts in San Francisco and the bay region during the coming season. In fact, Secretary-Manager A. W. Widenham reports that more requests for concerts have been received than can possibly be granted. Arrangements are now being made for ten evening and three children's concerts in Oakland, four at the University of California in Berkeley, one each in San Jose and Stanford University, and four children's concerts in San Francisco. To these must be added the series of five evening Popular Concerts in the Exposition Auditorium given under the auspices of the Auditorium Committee of the Board of Supervisors.

The first concert of the season will be given in the Curran Theatre Friday afternoon, October 19, and Mr. Hertz is now busy studying his many new scores in preparation for the first rehearsal on October 1. The box office at Sherman, Clay and Company, where the sale of season tickets is being held, is now finishing the filling of all ticket orders on hand, and reports that requests for seats are still being received in large numbers.

ELWYN-WOLFSOHN CONCERT BUREAU

The Elwyn Concert Bureau, directly affiliated with the Wolfsohn Musical Bureau, New York, has recently opened offices in the Phelan building. The Wolfsohn Bureau is the oldest and largest organization of its kind in America, and the Elwyn Bureau's close connection with western offices at Portland, Los Angeles and San Francisco assures the west of direct services in the distribution of Wolfsohn artists. It is truly an imposing list including Heifetz, Rosenthal, Ivogut, Matzenauer, Whitehill, Moisevitsh, Werrenrath, Chaminade, Dux, Spalding, Quartet of Victor Artists, Olive Kili, Elsie Baker, Lamb, Murphy, Royal Dalmian, Sophie Braslau, Edward Johnson, Marie Tiffany, Olga Samaroif, Hans Kindler, New York String Quartet, and many others on the Wolfsohn list who will be heard next season.

LICHENSTEIN'S SYMPHONY-LOGUES

That there has been a keen desire on the part of music lovers for a clearer knowledge of the Symphony is being proven by the insistent demand for tickets for Victor Lichenstein's Series of Symphony Logues. These talks on the programs preceding each Friday Symphony concert, as given under the direction of Alfred Hertz, will take place at eleven o'clock on the Friday mornings of Symphony day at Sorsosis Club and will last one hour. Miss Seckels, under whose management the enlightening Series will be given, has had several people remark that now they would secure a season ticket for the San Francisco Symphony concerts since they would know after each lecture "what it was all about." Miss Seckels feels that many who say they are "not musical" or "don't understand music" will be reached and given a new musical understanding through Mr. Lichenstein's valuable and inspiring Symphony talks. No one better equipped to give these instructive mornings could have been chosen than Victor Lichenstein who has served in the capacity of music critic, official lecturer of the St. Louis Symphony Society, and who is himself a violinist and conductor. The professional musicians are availing themselves of these talks which will cover the programs in a most interesting manner.

Tickets for the series are made purposely low to attract students as well as the concert goer, and may be obtained at the Symphony box office at Sherman, Clay and Company or from Miss Seckels at her office in the Foxcroft building, Douglas 7267.

LAWRENCE STRAUSS' SONG RECITAL

Lawrence Strauss, whose popularity in the field of concert is ever on the increase, will present the first song recital of the Season on Tuesday evening, October 9, in the Italian Room of the Hotel St. Francis under Miss Seckels' management. He needs no introduction to music lovers. Each season more attention is focused on his activities and every appearance is looked forward to with keen anticipation by a public in whose esteem he is held and now firmly entrenched. His programs are always scholarly and unbacked. He will sing on this occasion several songs which have never been sung in San Francisco. These are from the pen of Grovlez, Milhaud, Bliss, Rax and Goossens. All men with vital messages whose works are making a profound impression.

In addition Mr. Strauss will present songs by Ravel, Perner, Richard Strauss, and a new song by our California, Antonio De Grassi, whose publications G. Schirmer finds greatly in demand. Fuld Song arrangements by Cecil Sharpe and Negro melodies set by Burleigh will round out a program which will be of intense interest to musicians.

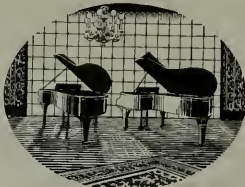
Miss Mukle will be welcomed by a large following, for there is no more inspiring cellist before the public. Miss Mukle will play a number of her own arrangements of notes and numbers, the Allegro Spiritoso of Senalle and an unpublished Allemande by Lully.

Miss Mukle will give with Miss Ellen Edwards, English pianist the beautiful Suite in E of Valentin which is in four movements and for her playing of this in Europe she has received glowing criticisms. Miss Mukle is now playing at the famous Pittsfield Festival and will leave shortly for San Francisco.

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative—although they were both from the same town, had been brought up together—tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins—and let Mr. Jones tell it.

SAN FRANCISCO, CALIFORNIA, May 22, 1923.

fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented byways of the Orient—I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of arduous transportation in boats, in trains, in queer conveyances of all kinds—and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like stodgy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company—nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES,
London and Buenos Aires.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through an experience with the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



GODOWSKY
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Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again—but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco

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CLARENCE EDDY'S UNEQUIVOICAL SUCCESS

Eminent American Organ Virtuoso, With Hother Wismer as Assisting Artist, Gives Excellent Program at Exposition Auditorium

By ALFRED METZGER

The readers of the Pacific Coast Musical Review must know by this time our attitude toward Clarence Eddy, the distinguished organ virtuoso, who has gained fame at home and abroad, and whose long residence in San Francisco justifies us to consider him with the interest due a fellow citizen. We have always regretted that Mr. Eddy's sojourn among us was not taken more advantage of by those in charge of our public musical activities. And we are gratified to know that Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, and so intimately identified with the interest taken in music by the present administration, has been far sighted and enterprising enough to utilize Mr. Eddy's brief sojourn in our city this summer to have him preside at the municipal organ.

And the record alone of more than four thousand people as well as the persistent enthusiasm and applause that punctuated the interpretation of the program should make Mr. Hayden feel gratified to have followed his inclination. We trust that next time Mr. Eddy comes here he will be able to give a series of concerts so that his genius may be admired by many thousands of people more than heard him this time. Technically as well as musically Mr. Eddy represents the last word in organ virtuosity. He furthermore understands the mood of his audiences, and is not afraid to mingle with his regard for high art and classicism a little condescension to the taste of those who are introduced to enjoy the lighter phase of musical literature. And thus his programs possess a breeziness and variety which no other organ programs we come across possess quite to that big extent.

Mr. Eddy furthermore inclines to introduce new works by modern writers, and with a courtesy that represents the essence of professional civility he accompanies the introduction of the new works on his program with complimentary remarks regarding the composers' status in the musical world. It is a custom which raises Mr. Eddy in the estimation of everyone for it shows him to be an artist free from petty jealousy, free from envy and willing to regard his colleagues from the standpoint of tolerance and admiration.

As usual Mr. Eddy played with an enthusiasm and a love for his instrument which accentuates his virtuosity. As always his pedal work was brilliant and smooth. His manipulation of the stops judicious and artistic as well as tasteful. His phrasing was characterized by musicianship and refinement of artistry and his use of the organ emblematic of the bigness for which the instrument stands as a king among semi-mechanical expression. Whatever Mr. Eddy is not able to extract from the organ simply does not exist in that instrument.

Hother Wismer contributed a Romance by Max Bruch and a group of short violin solos and delighted his hearers with his seriousness of expression and the unquestionable sincerity with which he interpreted this musicianly work. Much enthusiasm rewarded Mr. Wismer for his excellent artistry and he was obliged to add to his programmed numbers. The entire program was as follows: The Star Spangled Banner; Hymn of Glory (Pietro A. Yon); Introducing The Suave River (Enrico Bossi); Fantasy on the Welsh Tune—Two-gwyn (New), (T. J. Morgan); Violin Solo—Romance, Op. 42, in A minor, with Organ Accompaniment (Max Bruch); Hother Wismer; In a Monastery Garden (New) (Albert W. Ketelby); Melody (General Charles G. Dawes); A Southern Fantasy (New) (Ernest F. Hawkes); (Dedicated to Lawrence Eddy); (Cyril Jenkins); The Lost Chord; My Old Kentucky Home; Old Black Joe; Dixie; and My Maryland; Russian Boatmen's Song (by request) (Anon); (Arranged by Clarence Eddy); Bohemian (New) (William Volstenholme); Violin Solos—(a) Slavonic Dance in C minor (Dvorak-Kreisler); (b) The Hunt (Cardier); (c) Adagio, Op. 145, (Sporb); Hother Wismer; Dawn (New) (Cyril Jenkins); The Lost Chord (by request) (Arthur Sullivan); (Arranged by Clarence Eddy); Marche Heroique (New) (Horace F. Watling).

Alma Birmingham, the ambitious and unusually gifted young pianist, formerly of San Francisco, now of Chicago, has gone to Europe several months ago and is now studying at the Conservatoire Américain, located

GRAND OPERA

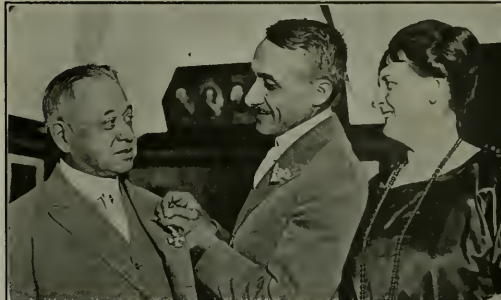
(Continued from Page 1, Col. 2)

Thursday Evening, October 4th, Romeo and Juliet—Gigli, De Lucca, Didur, D'Angelo, Ananias, Paltrinieri, Mario, Fernanda, Johnstone.

LOS ANGELES SYMPHONY CONCERTS

(Continued from Page 1, Col. 4)

makes especial mention of "American composers particularly have been recognized and encouraged by the rendition of many compositions from their pens." This is putting the case rather emphatically. However we hope to hear more yet, for instance from Gilbert, Schelling, Chadwick, Hill, Foote, Kaun, Griffes, MacDowell, Converse, Loeffler, Stillman Kelly for instance, if suggestions in the instance of above partial list be in order, as most of them have been so far overlooked entirely. I feel, that due acknowledgment must be accorded to that most generous of music patrons whose liberality continues to make possible orchestra concerts on such magnificent scale.



BEHYMER DECORATED BY ITALIAN GOVERNMENT
Left to Right—Cavaliere Behymer, Enrico Piana, Consul of Italy; Mme. Isabella Carl Piana, Voted Soprano. (See Page 3, Col. 1)

in the famous Fontainebleau Castle near Paris. She is studying piano with Philippe Arle Decours and harmony and composition with Mme. Boulanger. In addition to the studies Miss Birmingham has an opportunity to hear all the distinguished French artists who appear at the Conservatoire during the course of the season and also to associate with some of the leading musical minds of France. Miss Birmingham is paying her expenses from amounts saved by her own successful efforts as teacher and accompanist and is enjoying her experiences very much. Prior to her departure Miss Birmingham had a very excellent class of students in Chicago and acted as accompanist to several noted artists, among them Louis Graveure. She certainly could not have a better chance to complete her musical education than is offered her at Fontainebleau.

Mrs. Lillian Birmingham sang with much success at the President's Assembly in the new Canterbury Hotel on Thursday evening, September 6. She interpreted a group of old English songs in the costume of the respective periods in a manner to arouse the enthusiastic comments of her large and prominent audience. It was the general consensus of opinion that Mrs. Birmingham was never in better voice than on this occasion and that she sang with much vitality and judicious expression. She received an ovation. Reginald Travers of the Players Club has asked Mrs. Birmingham to participate in the prospective presentation of Gilbert and Sullivan's Patience essaying the same role in which she scored such a success at its previous performance. Birmingham, with Miss Linger, Peay as accompanist, contemplates a series of recitals during the ensuing season for which a most artistic repertoire of old and modern songs has been prepared.

Lincoln S. Batchelder, the talented young pianist and accompanist, has resumed his numerous activities in San Francisco, after a period of intensive study in Chicago and New York with Mr. and Mrs. Joseph Lhevinne. While in Chicago Mr. Batchelder had the advantage of receiving daily instruction from Mr. Lhevinne and Mme. Cora Kieselbach who has studied with Mr. Lhevinne for the past seven years. Mr. Batchelder was chosen by Mr. Lhevinne to play in the repertory classes and at the end of the summer session was one of the three Lhevinne pupils selected to play on the public master class program. After finishing the course in Chicago Mr. Batchelder went on to New York and continued his intensive study with Mrs. Lhevinne.

The Lhevinnes have taken an unusual interest in this young artist finding him possessed not only of great talent but with the power of concentration and capacity for work which is required of every fine artist. Mr. Batchelder's success has been established in San Francisco by reason of his numerous artistic public appearances both as soloist and accompanist. This season he will devote more time to public work than formerly, consequently he has limited his teaching time considerably having enlisted the services of two of the ad-

vanced students who are taking charge of his elementary pupils. Mr. Batchelder will appear as soloist on the program of the Pacific Musical Society at the Fairmount Hotel on Thursday evening, October 11.

Christine Howells, who has been so successful during her rapid rise to musical recognition, was married late in June to Southall R. Pfund, a prominent attorney of the firm of Pfund and Hutchins. No doubt her many friends will join the Hutchinsons in extending their best wishes to Mr. and Mrs. Pfund. The latter will continue her musical activities and will be heard in musical functions of both a private and public nature.

Edouard Deru, the distinguished Belgian violin virtuoso, has joined the faculty of the Arrillaga Musical College where he will preside over an artist class. Mr. Deru's addition to San Francisco's musical colony is of inestimable value and it is gratifying to know that Mr. Arrillaga was farsighted enough to take advantage of this great opportunity.

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. Are middle C and one-lined C the same note?—B. L.

Yes.

2. What is meant by the "wonder chord"?—C. H.
The chord of the diminished seventh. This chord is made up entirely of minor thirds and, like the chromatic scale, may belong to any key. For this reason it is extremely useful for modulating and has been styled the "wonder chord" on account of its manifold utility.

3. What does D. C. S. R. mean?—M. A.

It is the abbreviation of da capo senza replica (from the beginning without repetition) and denotes a return to the beginning of a piece, taking it through the second time, without observing the repeat marks. D. C. alone signifies the same thing, so S. R. is unnecessary.

4. What note does "His" indicate?—U. L. D.

The note B sharp.

5. What is meant by voicing a piano?—M. C.
Voicing is the process of softening or refining the felt on the hammers at the point where they strike the strings. If the felt is too hard, the tone becomes harsh and shrill and can be mellowed by softening the felt. This is done by picking it with a needle.

Note—There was a typographical error in the answer to question No. 5 of last week's issue. It should be Heinrich Schuetz.

WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Sept. 16.—It's no longer simply "Bee" as Manager Behymer's friends call this busy collector of musical sweetness, but from now on it will be "Cavaliere" Behymer. Which, by the way, has nothing to do with cavalry and horses, for the only thing the gentleman rides is the Pegasus, for which the Up-Bitters' Club of Los Angeles recently awarded him a bronze statuette in reward of his verbal (not only proverbial) gallantry in a poetic steeplechase. The "Cavaliere" title came in connection with the bestowal of the Order of the Crown which Enrico Piana, Consul of Italy, a few days ago placed on the impresario's coat of arms in recognition of his services for Italian music and art in this country. This decoration and the rank of cavaliere is conferred by the Italian government on but few foreigners. "Cavaliere" Behymer stands up well under the procedure, as the picture shows. He holds the royal decree which says very nice things about his musical acumen during the past thirty-one years. To the right of Consul Piana, is Mme. Isabella Curli Piana, gifted soprano who by strange incident sang years ago under the Behymer management before she toured Europe in concert and opera.

Behymer has indeed done much for Italian music here. Visits of Mascagni's Orchestra, Ellery's Royal Italian Band, "Lucia" with Mme. Sembrich in the title role. The first distinguished Italian company of note was brought from the City of Mexico to present opera in the old Los Angeles Theater now the Lyceum. This was the Del Conte Grand Opera Company of Milan, Italy, which gave for the first time in America Puccini's remarkable opera, "La Boheme." This was October 14, 1897.

Concerts given by Italian singers and instrumentalists date back as far as the visit of the Del Conte Opera and the Lombardi Opera companies with the Metropolitan, which started as early as 1897 in the old Los Angeles Theater and in Hazard's Pavilion.

One of the big events in Italian musical history in this city was the bringing of the Metropolitan Opera Company here in 1901, when Enrico Caruso sang the part of Edgardo in "Lucia" with Mme. Sembrich in the title role. The first distinguished Italian company of note was brought from the City of Mexico to present opera in the old Los Angeles Theater now the Lyceum. This was the Del Conte Grand Opera Company of Milan, Italy, which gave for the first time in America Puccini's remarkable opera, "La Boheme." This was October 14, 1897.

Soon after this, Mr. Behymer brought to this city for the first time that veteran of the Italian operatic stage, Mario Lombardi and his song birds, including one of the greatest of all Carmens, Collamarini, beside Domenico Russo, Emelia Sustegni, Barducci Badarocco, Politini and other well-known singers.

Approx. Behymer also holds the insignia of an Officer of the Academie Francaise which was granted him by the French government following his management of Sarah Bernhardt's tour and for his sponsorship of noted French artists.



Here is shown group of beautiful buildings of

**CALIFORNIA
CHRISTIAN
COLLEGE**
Los Angeles

Armand Tokatyan, tenor of the Metropolitan Opera, who will be heard next week during the opera session at San Francisco, delighted a capacity house at Symphony Hall last Sunday evening. I heard Tokatyan sing here about three years ago when I happened into the studio suite of Ruyssdal, Tyroler and Charles R. Baker. Every one then agreed on the splendid qualities of his voice, hard to judge to its full beauty owing to the limited space of the room. Circumstances prevented me from hearing more than the closing numbers of his recital which, however, justify eastern reviewers when they speak of combined good singing and good voice to a rare extent. His is an unusually brilliant tenor, powerfully vibrant in his high notes which shine out like rays of high voltage, even and well sustained. In fact this seems a criterion of his singing in all registers, although the artist seemed to suffer from a slight cold. He produces his vibrant, clear tones with pleasing ease, endows them with a warmth and musical feeling that is appealing, natural and not a matter of contemplation. I understand that Tokatyan acts well, too, so that San Franciscans should be well pleased with him.

Mr. Tokatyan has a four-year contract with the Metropolitan. There and at Ravinia Park he has appeared in leading roles during Amina Alhara, Cavalleria Rusticana, Mimi, Butterfly, Romeo and Juliet, Tales of Hoffman, La Navarraise, Lucia de Lammermoor, etc., brought him generous acclaim. Next summer he will be guest artist at the Opera Comique in Paris and at Monte Carlo and may spend some time in Germany, as the Metropolitan Opera management intends to place him in Wagnerian ensembles.

Before returning to New York he is to be heard at the Maine Music Festival in Bangor when he will sing the title role in Faust. "However I am looking more than anything else forward to a visit to Egypt. My father is living there and he is getting old. You see we are Armenians and the fate of our country is breaking his heart," the young tenor (he is hardly more than twenty-seven), remarked as his face saddened.

"We Armenians almost have given up hope. The big powers are too much interested in obtaining commercial concessions from the Turks. The League of Nations has failed to settle the Armenian question. We would have been happy to be a mandate state under one of the great Allies and establish self-government under their supervision. Instead now half of Armenia is under Soviet rule, the other going to pieces under the pressure of the Turks. The United States could have solved this question, merely by using their moral influence. I really doubt whether the government in Washington realizes how great their moral and political influence in Europe is. You know my father was one of the leaders of the Armenian emancipation movement against which Sultan Abdul Hamid retaliated with massacres and wholesale arrests of all the independent minds in Armenia. My father, too, was arrested. Hundreds of Armenian men who took part in the movement were drowned before the eyes of their fellow prisoners in the Bosphorus but my father managed to escape to Bulgaria. That was in 1895. Since then 4,000,000 people of our race have become victims of the Turks," Tokatyan continued with a drastic horizontal gesture of his hand across his throat.

Mentioning of Bulgaria brought the subject to the Balkan question, the settlement of which is vital to Armenians. Bulgaria Mr. Tokatyan judges from letters written by countrymen living there will go to war at the first opportune moment to regain an outlet to the sea. She wishes to win back Saloniki which the Allies took from her because of her becoming Germany's ally. Of course, Rumania wants the same port, for her only approach to the ocean is Varna on the Black Sea

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which is now, with the Turks regaining power, becoming the territorial water easily blocked in the Dardanelles. Serbia and Jugo-Slavs also long for a port in the Aegean Sea which makes them a third party coveting Saloniki. As for the Greeks they have suffered a setback of many years during their last defeats by the Turks.

"I am really fearful of another Balkan war. Altogether one does not have to visit Europe long to realize that the boundaries will need readjustment. Yes, I have had news regarding the situation in Egypt. You know I was brought up in an Italian school at Cairo. Taking everything into account it is for the best of Egypt and the foreigners living there to retain British supervision. If all the British troops were withdrawn the fanatical fellahs, who are the Egyptian peasantry and the Arabs would do what the Turks did to us in Armenia, murder all the Christians. There are very many highly educated natives, men and women, in Egypt, but they could not prevent it. Moreover Egypt wthin that is to say politically, reminds me of Ireland of a few years ago. Zaglul Pascha, the Egyptian De Valera, is in the same position as the Irish leader of himself, confronted by political differences within his own party and the country at large."

Grace Wood Jess, the charming singer of old American and foreign folk songs in costume, may well anticipate a more than successful concert tour this fall. The following cities have been listed for return engagements: Portland, Ore., Medford, Salem, Albany, Tacoma, Seattle, Everett, Bellingham and Vancouver from where she will start on a tour through Canada.

Hospitable as always the Zoellner Quartet and Mother Zoellner played hosts at an informal garden party when they occupied their summer home in the lovely Tulunga foothills about ten miles from the city. Joseph Zoellner senior has done wonders with the garden which is well laid out, running up the slopes of a hillside whence one can overlook the valley for miles in three directions. He has built next to the comfortable house a little studio of his own. There is a pool, hence it was doubly appropriate when the quartet rendered poetically Goossens by the Tarn among other selections. It was an unforgettable music hour. The sun had just begun to set and the evening quiet, lights blinking in the distance, made listening in the open all the more delightful. Then followed a feast in "help-yourself-style" during which the "hot dogs" tasted all the better, seasoned by the tinge of the cool evening air and by good fellowship.

Hans S. Linne, well remembered here as operatic director, whose operetta, *The Beautiful Rival*, made a hit in Berlin, has arrived in New York City, where the work will be given this season.

Henri Schuinet, for a number of years organist at the B'nai Brith Temple, died last Saturday. Mr. Schuinet was one of the lesser known though distinguished members of the profession, admired by his colleagues for his thorough musicianship and artistic taste. He was one of the type of artists who lived for their music and who eschewed the limelight. With Mr. Schuinet passes one of the old French musicians, who have done so much to further the growth of this city as a musical community. His services at the Temple B'nai Brith were widely admired. Organists will be interested to know that so far no appointments have been made to fill the vacancy created by the demise of Mr. Schuinet. It will be a matter of fascinating speculation who may succeed Mr. Schuinet as the B'nai Brith Congregation has always adhered to high music standards.

Leon Goldwasser, well-known solo violinist and chambermusic player, tells me that he is planning a series of trio concerts with Mme. D'Aleria, a recent newcomer, as pianist, and Max Amsterdam as cellist. Goldwasser is a prominent member of the first violin section of the orchestra. Amsterdam sits at the second cello desk.

Speaking of 'cellist reminds me of Alfred Wallenstein who held leading 'cello positions here and in San Francisco. He is sending greetings to his California friends, whom he has to miss for another year owing to a very busy summer season. Wallenstein, who is solo cellist with the Chicago Symphony Orchestra, was featured nine times as soloist during the past season by Conductor Stock. Wallenstein also was first cellist during the Ravinia Park opera season, besides filling a considerable number of recital engagements. His family is living here and they, too, hope to have him with them next summer.

John Smallman, best known to Pacific Coast Musical Review Readers, for his excellent work as director of the Los Angeles Oratorio Society, as a recitalist and teacher of equal success was uniquely honored as director of music at the First Congregational Church, which since his advent in this position boasted being among the musically leading congregations. Mr. Smallman has now been offered by the church a five-year contract with an option which practically makes this a permanent engagement in recognition of his successful work.

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successful work. This happened at a dinner given him last week by the seventy-five members of the choir, Rev. Dr. Carl S. Patton, presiding. A program was given after the banquet by artist pupils of Mr. Smallman. Mary Alice Whipple, soprano, gave a charming reading from Puccini's *Boheme*. Loren Robinson, basso, showed himself a gifted Mozart singer with an aria from the *Magic Flute*. To this were added vocal quartet solos by Mrs. M. H. E. E. Esterly, Eunice Ross, and Rosalia Phillips. Robert Alter contributed charming 'cello solos. Mr. Smallman announced that the chorus would be heard this year in secular programs of old and newer masters, including a capella works, also unaccompanied Russian choruses. Editorial speaking one can hear heartily welcome plans for concerts of such nature. Los Angeles is practically without opportunity to hear old Italian or English vocal music, especially unaccompanied and such concerts will meet a real need towards rounding out of a truly metropolitan music life here.

As a compliment to the Mexican residents of Los Angeles, the Civic Music and Art Association arranged a band concert at the Plaza last Sunday evening. This was the closing event of the celebration of the anniversary of the Mexican independence, and attended by a large and much appreciative gathering.

"One of the main purposes of the Civic Music and Art Association is to promote a better community spirit between native born residents and those of foreign birth," according to Ben F. Pearson, president of the association. "Participation in the community life by the foreign-born requires American co-operation. This band concert is the first step in the campaign of the association for the promotion of good will, of better comradeship and community loyalty through the medium of music."

Arrangements for the concert were in the hands of Henry C. Niese, Vice Consul of the Argentine Republic and chairman of the International Section of the association, co-operating with Arthur M. Perry, chairman of the Band and Orchestra section. The Park and

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Playground Departments of the city are co-operating in the matter of the use of the Plaza and handstand. The program was planned by the hand of the Southern California Edison Company, George Ishell, director. It featured both American and Mexican patriotic airs.

Mrs. Grace Widney Mabee, president of the Wa-Wan Club is planning to inaugurate the club work of the season with a luncheon reception at her home to which officers of the club and members of the press are invited. The afternoon will be devoted to sessions of the various club committees. Under Mrs. Mabee's leadership (she has been re-elected president several times), the Wa-Wan Club has become one of the largest and most active organizations in the southwest with a highly constructive program, including all the arts and a junior club. Mrs. Mabee recently returned from an extensive trip east which began with a visit to the Biennial Convention at Asheville, where she delivered a notable paper in her capacity as national chairman on church music. Then she made numerous inquiries and observations in important eastern cities regarding church music conditions which should benefit as much her federation work as the Los Angeles Association of Church Musicians. She was her shortly before her journey east. This year's Wa-Wan Club program, I understand, will include a series of lectures on music and the various arts.

Mrs. J. J. Carter, "patron-saint" of the Bowl concerts, spent a few days in Santa Barbara, as guest of Mr. and Mrs. Gabrielowich, and of Arthur Bliss, the English composer, whose parents have bought a home at Montecito. Early next month she will leave for the east and Europe, to study the symphony situation, open-air music problems and to spread the fame of the concerts "for the people by the people" at the Bowl.

Arthur Bliss, by the way, writes that he will leave shortly for New York as he is to present several of his orchestral, chamber music and vocal works in eastern cities. It is to be hoped that he will be here when the Los Angeles Chamber of Music Society presents his Mme Noye, his Conversations and his Rout.

Wilfred Pelletier, assistant conductor of the Metropolitan Opera, who will be active under Gaetano Merola during the San Francisco opera season, has been in town for a few days.

Sigmund Beel, the well known violinist, now of San Francisco, also has been among our favored guests. His many friends here were glad to see him again.

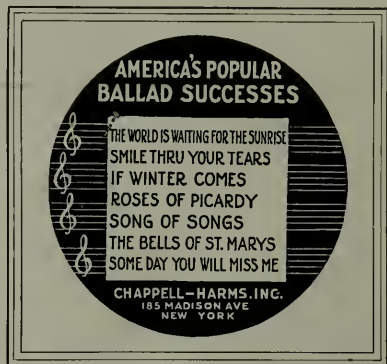
Gladys Sauls another new arrival from the East will prove a real acquisition to our musical colony judging by her former record. As a graduate in piano from Columbia College, Columbia, South Carolina and a graduate in voice of the Institute of Musical Art of New York, of which Dr. Frank Damrosch is director, and having studied with Mme. Theodore Todt, the famous teacher of New York, and at Northwestern University, this young musician has a solid musical foundation as a concert artist and able teacher. While in New York, Miss Sauls was soloist in the Brick Presbyterian Church on Fifth Avenue and at the Dutch Reformed Church at Yonkers. Under Mme. Frindel's efficient management Miss Sauls most certainly will have a busy season of concert and recital work.

Mrs. Henion Robinson returned September 4th from La Jolla where she has been on a hunting trip. We are told that her marksmanship compares quite favorably to her remarkable ability as an accompanist. The new year's work of the Lyric Club for which Mrs. Robinson is accompanist, begins September 11th. During the summer master class held by Yeatman Griffith, Mrs. Robinson devoted four days a week as accompanist in the studio of this famous master of the vocal art. Mrs. Robinson and Duci de Kerekjarto violin virtuoso gave several joint recitals at Santa Barbara preceding the latter's engagement at the Orpheum Theatre.

The Gamut Club was the scene of another delightful Ladies Night program on September 5th. The program included Eusebius, (Ganne), Pas de Amphores (Cham-nadel), Kammenol Ostrow (Rubenstein), waltz from The Sleeping Beauty (Tschalkowsky), played by the Philharmonic Trio composed of Messrs. Jules Lepsky,

violin, Alfred Kastner, harp and Earl Bright, violoncello. Melba French Barr sang two songs by Charles Wakefield Cadman in her own inimitable manner, Spring Morning and Streams of Fate, Dramatic Potpourri by Otto Lederer was all the name implied and much appreciated by the audience. Esther Fricke Green rendered the Macdowell Etude with precision and poise. It was an outstanding feature on the program. Lora May Lamport always a favorite sang Spring by Stearns. A dramatic sketch Second Sight by Willard Mack closed the program. Melbourne Macdowell took the part of the doctor, Virginia Ainsworth his wife and Jack Weather by his friend. Honor guests which were invited included Mme. Schumann-Heink, Emil Oberhoffer, Clarence Eddy, Mr. and Mrs. Adolph Tandler, Mr. and Mrs. Cecil Frankel, Dr. and Mrs. Duffield, Dr. and Mrs. William Mabee, members of the Wawan and Lyric Clubs.

Joseph Zoellner, Jr., of the Zoellner Conservatory of Music announces a fine large registration of students for this year, exceeding all expectations, with students enrolled from many states far and near: Arizona, Montana, Wyoming, Utah, and Kansas. The Zoellner concert series begins on Monday, October 22, and to all who heard last year's series this is a most welcome announcement of musical events of unusual, entertaining and artistic merit.



THE BERKELEY CALAMITY

The Musical Review in conjunction with every member of the profession in California, sympathizes deeply with the people of Berkeley in their dreadful calamity. Among those sustaining losses were several well-known musical people whose names we have not been able to obtain so far. However, we would like to hear from all and extend the use of the columns of this paper to them in case we can be of assistance. We understand that Fred Maurer, whose home was situated in the vicinity of the burned zone, was spared any loss almost by a miracle. We know that Mrs. Alma Schmidt-Kennedy lived on Euclid avenue, but have not heard anything regarding her. Scott Beebe, a basso, lost his home at 2311 Hilgard avenue. Mr. Kirk, a baritone, also sustained the loss of his home.

In the Examiner of this Friday morning we find the following item: For the benefit of students and faculty members of the University of California who lost everything in the Berkeley fire, a benefit concert will be given by the San Francisco Symphony Orchestra on Sunday afternoon, October 7, at 3 o'clock, in the Hearst Greek Theater. Samuel J. Hume, director of the theater, announced that arrangements had been completed yesterday by which the entire proceeds would go to the fire victims.

A. W. Widenham, manager of the orchestra; Alfred Hertz, director; the directors of the society, the Musicians' Union and the individual members of the orchestra all contributed their services with enthusiastic generosity. The Symphony Orchestra found it an occasion for expressing its appreciation of Berkeley's

constantly increasing symphony audiences. There are hundreds of students and many members of the faculty who saved practically nothing from the fire but the clothes they were wearing. The proceeds from the concert will be devoted to their immediate needs.

Louise Marie Lund, a contralto whose beautiful voice and attractive personality combined to establish for herself a prominent position in California artists circles, has after a series of genuine successes at leading Italian opera houses, become associated with the Carl Rosa Opera Company of England and will appear with that organization in leading contralto roles, at Covent Garden during the season of 1924. She will sing principal roles in Samson and Delilah, Trovatore, Aida, Walkure, Lohengrin, Tristan and Isolde and other standard operas. Last season Miss Lund sang with the Royal Italian Opera Company in Cairo, Egypt. After leaving San Francisco some time ago she continued her studies in Milan where, in the spring of 1921 she married Count Joseph Walby Ramsis, of Egypt, a distinguished member of the Egyptian aristocracy.

MUSICIANS' CLUB BEGINS SEASON

The Musicians' Club, of which Vincent de Arrillaga is the president, began the season 1923-24 with a dinner at its headquarters on Sutter street last Saturday evening. There was an excellent representation of the members, practically one-third of the membership being present. Modesto Aloo, associate professor of music of the University of California, was the guest of honor and in an interesting talk spoke of the ambitions of the music department of the University. A number of plans are in progress to improve and enlarge the department for the purpose of creating a musical atmosphere and create among the students a more serious attitude toward the art. Parker Bailey, a young pianist, formerly of San Francisco and now of Cleveland, Ohio, interpreted a piano sonata and another composition, both his own works. He revealed unusual talent. He has style, writes fluently, mingles modernity of expression with conventional form and indeed proves himself thoroughly entitled to the respect and esteem of serious musicians. He is worth watching. Mr. Bailey was formerly a pupil of Pierre Drouillet, a member of the Musicians' Club. The dinner was a brilliant success and members should watch out for the announcement of the next dinner in October. President Arrillaga will have something specially interesting to tell them.

Margaret Mary O'Day, contralto, was soloist at the Hotel Whitcomb's Sunday concert, September 15, and as usual created a very excellent impression by reason of the warmth of her voice and the intelligence of her phrasing. The complete program which was under the musical direction of Stanislas Bem was as follows: March, Strauss (Mezzacapo); Overture, Poet and Peasant (F. Suppe); Waltz, Pusztai Maiden (Roberts); Vocal Solo, Mitrofe (Oh rendi mi) (Rossini); Margaret Mary O'Day: Selection, The Only Girl (V. Herbert); Su'te, In New Orleans (Leo Bruck); Vocal Solo (a) Ave Marie (Gounod); (b) Old Folks at Home (Foster); (c) Rachen (Mann-Zucca); (d) This Lullaby (Carrie Jacobs Bond); Margaret Mary O'Day: Andante from the Fifth Symphony (Tschalkowsky); Vocal Solo, Samson and Delilah (Saint Saens); Margaret Mary O'Day: Grand Opera Selection, Lohengrin (R. Wagner).

Kathryn Juley Meyers, an unusually gifted young pianist, was assistant artist at a recital given by Marjorie Treadwell, artist pupil of Hilda H. Heide, at Sorosis Club Hall on Wednesday evening, September 5. The program consisted principally of recitations which were skillfully presented by Miss Treadwell, while Miss Meyers played the accompaniments, or musical settings, and two groups of piano compositions. Both as accompanist and soloist Miss Meyers distinguished herself through her fluent technique and artistic phrasing. Among the compositions were some of the young pianist's own which showed gratifying talent in the direction of creative art and theoretical science. There is no doubt but that Miss Meyers has been splendidly trained and possesses the intelligence to grasp what has been taught her.



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elli, DeLuca, Saroya, etc.

Thurs. Eve., Oct. 4—ROMEO AND
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Luca, Didur, Mario, Fernanda, etc.

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tinielli, DeLuca, Gandolfi, Mario,
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LOS ANGELES MUSICAL REVIEW—SEE PAGES 8 AND 9

Pacific Coast Musical Review

THE ONLY WEEKLY MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLIV. No. 26

SAN FRANCISCO, SATURDAY, SEPTEMBER 29, 1923

PRICE 10 CENTS

SAN FRANCISCO TAKES PRIDE IN ITS OPERA GRAND OPERA SUCCESS IN HOLLYWOOD BOWL

Gaetano Merola Receives Immense Ovation For His Artistic Skill and Executive Ability—Puccini's La Boheme Simply Could Not Receive a More Artistic Interpretation—Society Has Not Turned Out in Such Force For Years

BY ALFRED METZGER

As predicted by the Pacific Coast Musical Review in last Saturday's issue the debut of the San Francisco Opera Association proved in every way an artistic and financial triumph and Gaetano Merola again demonstrated that he is a man of his word. At the same time we wish to emphasize the fact that our judgment has been vindicated and that our confidence in Mr. Merola has proved absolutely merited. Like our defense of symphony concerts, under the distinguished direction of Alfred Hertz, has dovetailed with public opinion, so our espousal of the cause of Merola has met with public approval. And while it is usually not our habit to begin a musical dissertation with expressions of self gratification, it is necessary, in view of the attitude of certain members of the profession, to repeat that a music journal is only then of value when its judgment is backed by the musical public. And during the twenty-two years of our activity in California we have yet to find one instance when we did not fight and work for the best interests of the musical public and the musical profession, at times even against our own personal inclinations.

And so there is no one in San Francisco at present who feels happier over the triumph of the San Francisco Opera Association and director-general Gaetano Merola than the writer who has the best musical interests of San Francisco at heart, and who is happiest when San Francisco is enjoying the best in music in a manner that equals the achievements of the greatest musical communities in the world. Barring just a bit of uncertainty in the choral work at a place where intricacies are plentiful we cannot imagine a more complete and more artistic performance of La Boheme than the one that opened the auspicious opera season now in progress at the Exposition Auditorium. The persistent, enthusiastic and whole-hearted ovation accorded Mr. Merola at the close of the second act was indeed well merited, and must be cherished as an incident creditable to San Francisco, a city that does not hesitate to bestow recognition where it is due.

We have but little space to speak at length of the opening production. However, we can truthfully say that regarding stage management, musical direction, scenic investiture, ensemble and individual artistic effort the presentation was worthy of the highest praise. Giovanni Martinelli, as to purity and pliancy of voice, elegance of phrasing and convincing histrionic art proved to be the last word in the effective interpretation of the role of Rodolfo. We can not imagine a more ideal performance. Alfredo Gandolfi, who essayed the part of Marcello revealed a smooth, resonant, true and splendidly placed baritone voice, acted with fidelity to natural deportment and sang with refinement of style. Adamo Didur proved himself a consummate vocal artist as well as actor giving the role of Colline every particle of artistic strength and emphasis which the part calls for. Louis d'Angelo as Schaunard completed the male quartet with his ringing, colorful and flexible voice backed by mastery of the vocal art.

The oftener one listens to Queena Mario the greater admiration one entertains for her both as singer and actress. We have heard many great artists essay the role of Mimì, but we have heard

none that surpasses this young operatic star. The possessor of a pure lyric soprano of surpassing beauty and clarity, the exponent of an interpretation charged with intelligent phrasing and tone color and the successful disciple of the art of repression, Queena Mario represents our ideal as to what a genuine operatic artist should consist of. If you have not heard Queena Mario in the role of Mimì, you have something truly great to look forward to.

We wish to pay our heartiest compliments to Anna Young. Here is a vocal artist possessing a fine, flexible, velvety voice which she uses with ease and discretion. (Continued on Page 3, Col. 2)

Aida Given Spectacular Production by Brilliant Array of Artists, Including Morgan Kingston and Bianca Saroya—Scenic Investiture Designed by Douglas Crane Creates Sensation—Alexander Bevani's Herculean Task as Director-General—Guerrieri Conducts

BY BRUNO DAVID USSHER

LOS ANGELES, Sept. 24.—Operatic history was made here when Alexander Bevani as producer and artistic director-general, with Fulgenzio Guerrieri as conductor, presented Verdi's opera "Aida" on the open-air stage of the Hollywood Bowl, September 20 and 22, Thursday and Saturday evening. Vocally of high calibre, the investiture, i. e., costuming and particularly scenery were of magnificent quality, of truly impressive grandeur and unforgettable atmospheric effectiveness. The settings had been designed by Douglas Crane, noted here for his portraits, but it was the stagecraft of Alexander Bevani, operatic veteran, who conjured up pictures of fairy-

like charm and overpowering colossal strength, but of that later.

To give a summary of the production before dwelling on detail: This presentation was epochal in two directions. First it established on a high standard of artistic reckoning the fact that opera produced in Los Angeles with a large element of resident principals, locally formed chorus, our own orchestra players, ballet and stage artisans, is possible. Secondly, the production demonstrated the Hollywood Bowl as a most desirable location acoustically and scenically. Although most of the acts were sung with practically no solid background that would act as a sounding board, yet the voices traveled within easy audibility into the far corners. This was all the better demonstrated when Bianca Saroya as a lovely Aida on various occasions, sang with her back to the audience, yet the tones were unimpaired.

If the business management, in charge of Eugene Bradley Evans, and its various branches of activity had been of the same quality as the artistic direction, financial results would have been less deplorable. This is proven beyond doubt as the attendance on the first night was disappointingly small. The very fact that, despite repeated rainfall on the day of the second performance the attendance was comparatively good under the circumstances, shows it was not lack of public interest if the pecuniary outcome of the production is far below the expenditures. The cost of production is reported to be above \$50,000.

Plans have been announced for a third performance at popular prices, Saturday evening, the 29th, and it is to be hoped that Mrs. A. B. Maescher, who is singly financing the production, will find herself reimbursed for the outlay. I understand that lack of foresight in organization and unfamiliarity with the business of operatic enterprises have proved a severe handicap toward a more productive prosecution both of the commercial as well as of the artistic work preceding the presentations. Those who have the permanency of Los Angeles produced opera at heart must view with regret the inequality of team work between the artistic and commercial workers of the Hollywood Opera Company. Mrs. Maescher, who holds large lumber interests here, being herself unfamiliar with the needs of such an enterprise, in fairness to her artistic director, conductor, principals, chorus and technical staff should have backed them, not merely with financial generosity, but with a business executive whose exploitation strategy would have assured the production of the attendance it so richly deserved. One can only hope that despite this inequity in arrangements the popularly priced performance next Saturday will make up for the present losses.

The very fact that the business management now decides on a scale of popular prices indicates its unfamiliarity with operatic or theatrical enterprise as such a mode of procedure is decidedly unfair to the patrons who paid high prices for the earlier presentations. The need for a third performance further indicates lack of foresight on the part of the business management, as it would have proved more profitable to give three or more performances at relatively lower

(Continued on Page 11, Col. 1)



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TWENTY-SECOND YEAR

STAYING QUALITIES OF JAZZ

In the San Francisco Chronicle of September 16, Ray C. B. Brown, the well-informed critic, writes an interesting treatise headed: "Jazz Comes to Stay, Despite Foes." At first glance this looks as if Mr. Brown came to the defense of jazz playing such as it is practiced in moving picture theatres and in the dance hall. But careful perusal of Mr. Brown's intelligent dissertation immediately reveals the fact that the article does not by any means refer to the distortion practiced on good music, but certain qualities which are recognized as characteristic of American individuality as exemplified by certain rhythmic and contrapuntal features usually associated with jazz playing.

We agree with Mr. Brown in most of his assertions. Specially in the following: "From narrow application to a style of musical expression marked by distortion of rhythms and transpositions of emphasis, it has come to be a generic word applicable to the whole movement of individualistic revolt against canons. A more spectacular entrance of a bit of popular speech into the arena of artistic controversy is not on record." The campaign against bad music in moving picture houses which the Musical Review is waging on behalf of serious music lovers, and the musical profession in general, has nothing to do with this phase of so-called jazz playing. We do not agree with Mr. Brown that jazz is only a few years old. It is as old as synecopation, but has never been known to the public at large. The negroes employed it as long ago as their "spirituals."

The distorted jazz has come into vogue purely and simply as a means to energize dancing, and to add to it certain rhythmic extravagances which the old-time dance music did not express. Simultaneously with jazz came to the fore a quality of dancing that can not be called decent. When prohibition put a stop to this sort of dancing, at least to a great extent, Jazz was transplanted into the moving picture houses as a means to add zest to the entertainment. With the change from the dance hall to the moving picture house, in other words, from the dance to the concert, jazz became the means to distort good music into bad extravagances. Each individual musician, through the aid of a clever arranger, tried to twist what were elegant and clear phrases into intricate and unusual contrapuntal or rhythmic caricatures. The novelty of the enterprise caused its passing success.

Like jazz dancing, ragtime songs, coon shouting and similar distortions of music, this vulgarizing of good music is nothing more or less than a fad. As is well known, fads, are transitory only. At heart a community enjoys the best of everything. It is logical to assume that people prefer good music to bad music, good motion pictures to bad motion pictures. The Rothschild Enterprises are about to "jazzify" all their theatres. Nothing better could be done for good music. It will sicken the public of that kind of jazz that is now practiced, because people will become surfeited with it and finally become disgusted with it. The American public is prone to delight in changes. The moment jazz music is overdone it becomes tiresome. The moment it becomes tiresome the public will have no more of it. Good music never becomes tiresome when well interpreted. Jazz becomes monotonous when heard too often.

EDITORIAL ANNOUNCEMENT

Shortly after noon last Wednesday, when it was too late to add any more pages to this week's edition of the Pacific Coast Musical Review, six advertisements, representing an entire page, arrived from our Los Angeles office. If we had the support that would enable us to publish a sixteen or twenty-page weekly paper, one page more or less would not make any difference, but when we are restricted to twelve pages the reservation of such a page for advertisements necessarily reduces the amount of reading matter. Ordinarily we would add more pages, but in this instance it could not be done without delaying publication. Therefore, our installment of the Musical History and other articles, as well as a number of news items, had to be omitted. We shall make up for lost time next week, however, and trust that our readers will pardon us the curtailment of our news columns this week.

MUNICIPAL SYMPHONY CONCERTS

Season seats are going with a rush for the second series of five popular concerts, to be given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at the Exposition Auditorium, under the direction of the Auditorium Committee of the Board of Supervisors. The dates are Wednesday evening, October 31, and Tuesday evenings, December 11, January 15, February 5, and March 11, and on account of the great capacity of the building it has again been found possible to keep the prices at a most reasonable figure, seats ranging from twenty-five cents to one dollar, for a single concert. As an inducement to season purchasers, Supervisor J. Emery, chairman of the Auditorium Committee, announces that five concerts will be given for the price of four, with the result that the box office at Sherman, Clay and Company's has been besieged with applications for some time. The season sale will continue until Monday morning, October 22, when the single sale will begin. Conductor Hertz is preparing splendid programs and an eminent soloist will appear at every concert.

ELWYN CONCERT ARTISTS SERIES

The Artists Series of the Elwyn Concert Bureau which will take place at the Curran Theatre during the season, will begin Sunday afternoon October 14th with a joint recital by Margaret Matzenauer and Clarence Whitehill. These two distinguished artists will feature Wagnerian duets from some of the great music dramas and being both identified with the foremost productions of Wagnerian opera, their ensemble singing should prove of great interest to all music lovers. Mme. Matzenauer left New York for the Pacific Coast last week and will give her first concert in the far west in Portland, Ore. The Elwyn Concert Bureau has selected a number of the greatest exponents of the art to appear before California audiences and this opening event is one of the foremost attractions of the season.

SAN FRANCISCO OPERA

(Continued from Page 1, Col. 2)

crimination. She refrained from "vulgarizing" the role of Musetta, and invested it with a certain softening refinement which was also apparent in Queena Mario's interpretation of Mimì. She sang with ease, acted with grace and fitted in snugly even in such distinguished company of experienced artists. She looked charming, was tastefully gowned and indeed was entitled to the warm recognition which her audience cheerfully accorded her.

Paolo Annanian, Jose Corral, A. Albertini, and Natalie Cornasio rounded out as fine a cast of La Bohème as can be heard anywhere in the operatic world. The orchestra was excellent, the choros well trained and good to look upon and one of the most gratifying incidents of the production was the brevity of the intermissions which permitted the performance to end shortly before 11 o'clock. Getauro Merola, Armando Agnini and Arturo Casella are entitled to our congratulations. We shall have much more to say about the San Francisco Opera Association and its personnel next week.

THE GRAND OPERA SEASON

San Francisco's reputation for achievement was sustained during the past week in one of the most brilliant operatic successes of record. During the second week now at hand, sponsors of the San Francisco Opera Association look forward confidently to the permanent establishment of San Francisco as one of the three American cities supporting its own organization.

Much credit is being given to the exceptional work of Getauro Merola, director of the season, who, with an able staff of the best executives in the operatic world, organized and created a "home" season of grand opera, second to none ever seen here.

The array of talent heard in the principal roles has won especial commendation. These have included the best that the Metropolitan could provide together with one or two from the Chicago Grand Opera Company.

The season has been significant in that it has introduced into the heart of music-loving San Francisco artists never before heard here. These include the incomparable Beniamino Gigli, said to be one of the greatest living tenors today—a man who has been rivaled many of Caruso's famous roles. Then there have been the rich voices of Didur and De Luca—the latter noted for creation of the role of Gianni Schicchi, one of the new operas in the famous Puccini Trilogy.

And among these strangers, but strangers no more, San Francisco found again many of those already taken to her heart, the adorable Queena Mario, lovely Saroya, and the incomparable Martinelli. There was also Fernando, San Francisco's own, but now adopted by the Chicago Grand Opera, Anna Young, Merle Epton, Lela Johnstone and others who bear the stamp of "California."

The second week promises an equally artistic series of productions. As perfect as the opening and the succeeding nights of the first week have been, Merola promises even a greater measure for the second and last week.

The operas to be given during the coming week and the casts of each are as follows:

| Monday Evening—Mefistofele. | |
|-----------------------------|---------------------|
| Mefistofele..... | Adamo Didur |
| Faust..... | Beniamino Gigli |
| Wagner..... | Giordano Patrini |
| Margherita..... | Bianca Saroya |
| Elena..... | |
| Marta..... | Doria Fernanda |
| Pantalis..... | |
| Tuesday Evening—Tosca. | |
| Flora Tosca..... | Bianca Saroya |
| Mario Cavaradossi..... | Giovanni Martinelli |
| Barone Scarpia..... | Giuseppe De Luca |
| Spoleto..... | Giordano Patrini |
| Angelotti..... | Louis D'Angelo |
| Il Sargento..... | Paolo Annanian |
| Sciarrone..... | Jose Corral |
| Un carceriere..... | A. Albertini |
| Un pastore..... | Lela Johnstone |

| Thursday Evening—Romeo and Juliet. | |
|---|---------------------|
| Juliette..... | Queena Mario |
| Paris..... | Anna Young |
| Gertrude..... | Lela Johnstone |
| Romeo..... | Beniamino Gigli |
| Mercutio..... | Giuseppe De Luca |
| Tybalt..... | Giordano Patrini |
| Capulet..... | Adamo Didur |
| Friar Lawrence..... | Paolo Annanian |
| Gregorio..... | Louis D'Angelo |
| Benvoglio..... | G. Frediani |
| The Duke..... | Albert Gillette |
| Saturday Afternoon—Gianni Schicchi, and l'Pagliaccio. | |
| Gianni Schicchi..... | Giuseppe De Luca |
| Rimuccio..... | Armando Agnini |
| Simone..... | Adamo Didur |
| Betto..... | Paolo Annanian |
| Marco..... | Louis D'Angelo |
| Gherardo..... | Giordano Patrini |
| Dottore Spinelloccio..... | Albert Gillette |
| Il Notaio..... | G. Frediani |
| Pinellino..... | Jose Corral |
| Guido..... | A. Albertini |
| Lauretta..... | Merle Epton |
| La Vecchia..... | Doria Fernanda |
| Nella..... | Anna Young |
| La Ciesca..... | Rene Lazelle |
| Canio..... | Giovanni Martinelli |
| Wagner..... | Giuseppe De Luca |
| Silvio..... | Alfredo Gandolfi |
| Beppe..... | Giordano Patrini |
| Nedda..... | Queena Mario |

| Saturday Evening—Mefistofele. | |
|-------------------------------|------------------|
| Mefistofele..... | Adamo Didur |
| Faust..... | Beniamino Gigli |
| Wagner..... | Giordano Patrini |
| Margherita..... | Bianca Saroya |
| Elena..... | |
| Marta..... | Doria Fernanda |
| Pantalis..... | |
| Monday Evening—Rigoletto. | |
| Duke of Mantua..... | Beniamino Gigli |
| Rigoletto..... | Giuseppe De Luca |
| Sparafucile..... | Adamo Didur |
| Monterone..... | Louis D'Angelo |
| Marullo..... | Paolo Annanian |
| Conte di Ceprano..... | Albert Gillette |
| Gilda..... | Queena Mario |
| Maddalena..... | Doria Fernanda |
| Giovanna..... | T. Monotti |
| Contessa di Ceprano..... | Anita Olmsted |
| Un paggio..... | DuBois Ferguson |

COLUMBIA THEATRE CONCERT SERIES

The announcement that Selby C. Oppenheimer had arranged with J. J. Gottlob of the Columbia Theatre to present a special series of high class concert attractions in that popular and ideal playhouse during the coming season has been generally greeted with much enthusiasm by music lovers, and already the impresario has received several hundred orders for season reservations. Oppenheimer has selected artists for these events with special care, including only such singers and instrumentalists as will contribute toward making this series the most important in point of celebrities.

The start will be made auspiciously on Sunday afternoon, November 4, with the first appearance in the West of the noted tenor, Tita Schipa, leading artist of the Chicago Opera Company, and a recitalist of purest gold. Of all the Italian tenors now before the public Schipa stands supreme in concert. His superb intelligence, coupled with his higher education serves him with an intellect that stands him well in the harder sphere of concert, and his repertoire is so extensive that a dozen different programs of unusual interest and beauty and importance are at his command. Schipa will give a second recital on Sunday afternoon, November 11, of course, with an entire change of program. On November 18, Oppenheimer will present the ever-popular Eftem Zimbalist, peer of violinist, an artist of superb worth.

On November 25 the attraction will be Josef Ljevinne, the Russian pianist, an artist ranked among the first half dozen of the world's very greatest. December 2 is at present an open date, to be filled with a later announcement. A most interesting combination of the series will play on Sunday afternoon, December 9. Arthur Rubinstein, the eminent Russian pianist, of whom it is said that his repertoire is more extensive than any of his confreres, and whose wonderful art is already known and admired locally, will join forces in a sonata and solo recital with Paul Kochanski, Russian violinist, "par excellence." Oppenheimer knows the great art of Kochanski and feels certain that San Franciscans will quickly rally to his act. Beloved Anna Case, most beloved and popular of soprano recitalists comes on December 16, being the last attraction of the series before the holiday season.

After the first of the year, the series will be continued with such sterling features starred as Emilio de Gogorza, the baritone. The famous Isadora Duncan dancers in special programs, in which they will be joined by Max Rubinstein, Russian pianist, who will be remembered here for his splendid work with Feodor Chaliapin, Josef Schwarz, the European baritone, Harold Bauer and Pablo Casals, famous pianist and cellist in joint recital, Jeanne Gordon, Metropolitan contralto, Ossip Gabrilowitch, pianist and conductor, and others. It is planned to repeat these recitals at unusually popular prices of admission, and reservations for the Foxcroft building, 68 Post street, calling for the same seat for the entire season.

SCHIPA'S COMING VISIT

Musical history is made up of the activities of those persons who have achieved success and won renown. Their names stand out apart. Not every decade, even, has added to the record. After one departs years frequently elapse before another steps forward, but when he does come he is welcomed with open arms. He paves his way and sings himself into the hearts of those that admire his style. Such an one is Tita Schipa. With his delightful personality, his commanding presence and poise, in addition to his glorious voice, he projects himself into the hearts of his audience.

Schipa is today one of the foremost lyric tenors of the world. He has forged to the front so rapidly that even here in the West, where he has never sung, his talking machine records outsell those of many of his confreres. Manager Selby C. Oppenheimer has engaged Schipa for a concert in San Francisco and will present him at the Columbia Theatre on Sunday afternoons, November 4 and 11.

Josef Ljevinne, the eminent Russian-American pianist, has been engaged for two special appearances in San Francisco during November. On Monday afternoon, November 19, he will play a program in the ballroom of the St. Francis Hotel as a feature of the Alice Seckels' pianistic masterpieces series and on Sunday afternoon November 25, Manager Selby C. Oppenheimer will present him in recital at the Columbia Theatre.

Ljevinne is one of the few representatives of that great virtuoso school of piano playing which came into vogue in the latter days of Liszt and Rubinstein. The piano then was not regarded as an orchestral instrument. Liszt and Rubinstein were the first to bring to the piano its present popularity. Today we are in an epoch of pianists, their number is legion, but some stand out pre-eminently, and among these is Josef Ljevinne. Those who hear Ljevinne understand why he is classed among the world's greatest players and interpreters, and likewise comprehend the sublimity of his art and the magnitude of his genius.

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SAN JOSE MUSICAL REVIEW

Edited By Elita Huggins

1605 The Alameda, San Jose, Calif.

Telephone San Jose 1581

Department Manager, Sue Davis Maynard, 327 East San Carlos St. Phone San Jose 4713-J.

Announcement was made in San Jose early in September of the organization of a department for blind students of music at The Institute of Music. A plan has been perfected whereby sightless pupils may have practically the same education in music as that given to others. The work will be carried on along the lines followed by the state institution for the blind at Berkeley, but the organization of this course will permit blind persons in Santa Clara valley to receive an education in music without leaving their homes.

LeRoy V. Brant, director of the Institute, has presented Braille material to blind students in the past. The work of Manuel Alvernas, blind pianist, which has been done entirely under his tuition, has excited very favorable comment from musicians. Practically all courses will be open to blind students that are followed by sighted students. The courses are: piano, voice, violin, pipe organ, band instruments, viola, violoncello, history of music, theory, and composition.

LAWRENCE STRAUSS CONCERT

A program of songs, all chosen from living composers, many of which have not been heard in San Francisco before, is the distinctive feature of Lawrence Strauss' choice of numbers for his San Francisco recital, Tuesday evening, October 9, when he appears in recital with May Mukle, English cellist in the Italian room of the Hotel St. Francis, under Alice Seckels' management.

Gabriel Grovlez, whose ballad "Fete a Robinson" was an outstanding success of the New York season of the Chicago Opera Company, will be represented by his "Serenade"; "Chant de Resignation" by Darius Milhaud, the "post impressionist" and the best known of the famous "Group de Six"; a Greek folk song, "Le Reveil de la Marée" by Maurice Ravel; "Le Moulin" by Gabriel Pierre and "Dream in the Twilight" and "Devotion" by Richard Strauss will complete one group.

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THE BELLS OF ST. MARYS
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CHAPPELL-HARMS, INC.
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Interesting numbers by Arthur Bliss, brilliant young Englishman who will make his debut as guest conductor with the Boston Symphony conducting his greatly discussed "Color Symphony" and whose talks at the University of California this summer were illustrated by Lawrence Strauss will be represented. A new song by Antonio de Grassi and folk song arrangements by Ravel, Cecil Sharp, Herbert Hughes and Burleigh will round out a beautifully chosen program.

Miss Mukle will present Valentin's "Suite in E" with Ellen Edwards, English pianist; "Allegretto and Allegro Spiritoso" which Miss Mukle has arranged for cello, the "Chant elegiaque" (Florent Schmitt); "Melody" (Frank Bridge) and "La Tzigane" (Massenet), Miss Mukle is an artist whose appearances are always a delight.

BENEFIT CONCERT

The coming recital of Gabrielle Woodworth, soprano, and Annie Louise David, harpist, which will be given at the Claremont Hotel, Berkeley, on Monday evening, October 8, has been converted by the artists into a benefit concert for the Berkeley fire fund and the proceeds will be devoted to that cause. Mme. Woodworth is well known here and abroad where she appeared in opera with great success. She made her debut in Italy the same week as Edward Johnson and they are warm friends.

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Miss David is one of the foremost harpists of the day and the leading American harpist and is well known through her concert appearances and by reason of her arrangements of literature for harp. Interesting songs with harp accompaniment and of voice, harp and piano will be a delightful feature of the program. Alice Seckels will act in the capacity of accompanist, a role she has not assumed for some time as her managerial activities have made such claim upon her time.

SYMPHONY LECTURES

The illuminating talks on the programs and instruments of the San Francisco Symphony Orchestra which will open October 19 at 11 a. m. at Sorosis Club will be illustrated by artists of the orchestra on the particular instruments which will figure most fully in the big work on the program of that day. Victor Lichtenstein promises a delightful treat for music lovers; for one hour spent at the Symphony-lecture on the day of each Friday Symphony concert will be found most enlightening. Technical terms will be avoided except in cases of absolute necessity and then they will be translated with the greatest precision into the language of the layman. Music needs repetition to make it more clear just as a painting or an essay must be looked at again and again to derive a fuller meaning. When one attends the Symphony the moment it is heard it vanishes and it may be another year before we again are privileged to hear the work. These illustrated talks, presented under Miss Seckels' management, are planned to meet the insistent desire for a fuller knowledge of the instruments and the programs of the San Francisco Symphony Orchestra and have the endorsement of the Musical Association of San Francisco. Tickets for the series are within the reach of all and may be secured at the Symphony box office.

MARY GARDEN

Mary Garden has been called "the Sarah Bernhardt of the operatic stage." The famous prima-donna, who has been announced for a single concert event in the Auditorium on Sunday afternoon, October 21, will face a great throng of her admirers according to Manager Selby C. Oppenheimer, who is responsible for presenting her in this city. When one mentions an interpreter of the modern French music, whether it is operatic music or song literature, there is not today a superior to Mary Garden, especially in those roles and songs which call for dramatic action.

All who are familiar with the art of the late Sarah Bernhardt will realize that a great portion of Mary Garden's success is due to her great histrionic ability, strong personal magnetism and, above all, a tremendous amount of brain intelligence was one of the greatest assets of Bernhardt; it is one of Mary Garden's.

The Children's Chorus that is appearing with the San Francisco Opera Company in "La Boheme" and "Mefistofele" are all students of the San Francisco Conservatory of Music. Many of the grown-ups in the chorus also are students of the Conservatory, studying under Miss Rena Laselle, who is singing several roles during the season.

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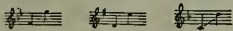
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BY THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO, COLONIAL BALLROOM, HOTEL ST. FRANCIS
MONDAY AFTERNOON, OCT. 1, AT 4:30

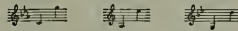
New Songs by James G. Mac Dermid

"THO' SHADOWS FALL" "CHARITY" "THEY SHALL RUN AND NOT BE WEARY"

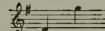
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IVOGUN Friday Matinee, Feb. 29

CHAMLEE Friday Matinee, March 14

WERRENATH Friday Matinee, March 28

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May Robison has had a very busy summer accompanying for Arthur Hubbard's master class in Los Angeles and is leaving soon for San Diego to take a well-earned two weeks' rest. Mr. Hubbard is a teacher of wide experience and renown from Boston, having trained such artists as Charles Hackett and Arthur Hackett who are nationally famed singers.



Annis Stockton Howell, well known and much admired soprano will soon become the bride of Mr. Thomas Tylor Robinson, a prominent young attorney of Los Angeles. Mr. and Mrs. Franklin Davenport Howell announce their daughter's approaching wedding for November, to occur at their residence 2384 West Twenty-first street.

As soloist at the Wilshire Christian Church and soloist during the past summer at the Pacific Palisades Chantiqua, Miss Howell has won much praise and we welcome the opportunity to hear this young artist in joint recital with the well known young composer, Elinore Remick Warren in December at the Ebell Club House.

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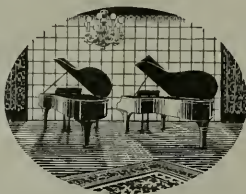
Direction Miss Alice Seckels
68 Post St., San Francisco, California

Mme. Rose Florence will be heard in concert in the Italian room of the Hotel St. Francis on Tuesday evening, October 16. Mme. Florence will present a program, classic and modern, including Spanish and Russian songs in costume. Last season Mme. Florence's Paris and New York recitals won for her a place among the young singers of the day. The New York Herald spoke of her as "possessing a mezzo-soprano flexible and pure, and endowed by nature with a charm of personality refreshing in its naturalness. She communicates feeling as naturally as if singing were a usual manner of communication." Benjamin Moore will be Mme. Florence's accompanist and he is always a welcome addition to any program. The concert is under Alice Seckels' management.

The Travels of No. 10778 and No. 10623

An Amazing Story of a Triumph Over Tremendous Odds

NO. 10778 met No. 10623 in Yokohama in September, 1922, (exact date unknown). It came about this way. One morning early in the month, one Leon Lang of San Francisco found in his morning mail this telegram: "Ship first steamer No. 10778 zinc-lined box Godowsky Yokohama." A terse and prosaic telegram, yet romance has strange beginnings. Twenty-four hours later No. 10778



was below decks and westward bound. At the same time No. 10623 was under way from the west coast of South America. Their meeting was undemonstrative — although they were both from the same town, had been brought up together — tended by the same hands, and sent into the world with the same mission. But at Yokohama the real story begins — and let Mr. Jones tell it.

SAN FRANCISCO, CALIFORNIA, May 22, 1923.

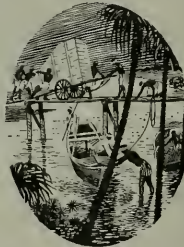
fused to accept it. From the devastating Arctic cold of the Manchurian steppes to the blistering heat of the Javanese jungles, these two Knabes have been for nearly a year subjected to every kind of climatic punishment, including months in the sticky, saturating moisture of the tropics, invariably fatal to a pianoforte. From Hawaii to the Philippines, through all the cities of Japan, China, Java, even the Straits Settlements, and many of the less frequented by-ways of the Orient — I do not believe that the history of music records the equal of this unique tour, or the ovations accorded this great artist in these music-hungry corners of the globe, or the equivalent of the two pianos that supported him. Days of travel over the roads of Java, the man-handling of countless coolies, the punishment of oriental transportation in boats, in trains, in queer conveyances of all kinds — and months of it. At times it was heart-breaking. Both instruments carry many scars of battle, but musically they have remained steadfast. Outside some rust on the bass strings, they are today as perfect mechanically and structurally, as clear in tone, as beautiful, as rich, as perfect as the first day Mr. Godowsky touched their keys. To me the power of resistance of the Knabe piano is almost supernatural. I have travelled with many artists in all parts of the world; in Europe I was familiar with the German pianos that are built like staidy battle-ships, but no piano in even ordinary continental tours has equalled this performance. If I had made these two Knabes I should feel very proud. Incidentally I am not in any way connected with the Wm. Knabe Company — nor do I even know them except through the international reputation of their instrument.

FRANCIS E. JONES, London and Buenos Aires.



I AM a piano tuner. It is my business to see and to know things about the piano of a concert artist that even he does not observe. He will notice instantly the most minute variation in its musical quality, but the mechanical and the structural elements behind that quality, it is my job to observe for him.

I have just passed through the two most remarkable instruments that ever came into my charge. Knowing that one of them came from Kohler & Chase, I have made it a point to see them in San Francisco on my way to New York en route from the Orient, where for the past year I have been on tour with Mr. Godowsky as his piano tuner. During his three months' tour in South America (I was engaged in Buenos Aires) we carried Knabe Concert Grand No. 10623 from their New York store. When we sailed for the Orient, Mr. Godowsky considered it advisable to add a second piano, knowing the extreme difficulties of climate and transportation. This one (No. 10778) was shipped from San Francisco. It was a wise decision, for at one time No. 10778 was lost in the snows of Manchuria for two months, finally turning up after what must have been untold vicissitudes, for its traveling case was so badly battered that the transportation companies re-



Leopold Godowsky

Who, with rare consideration, concedes to his piano tuner the privilege of telling his own story. Godowsky has paid his tribute to the Knabe time and again — but as he himself said in an interview: "Mr. Jones has something more interesting to say about those two pianos than I or any other artist has ever said. Let him tell it. He deserves it. I found him in Buenos Aires and carried him away to the Orient because of his unusual qualities." So, thanks to the unusual consideration of the great artist, we are able to offer the most remarkable piano story ever told.

Incidentally, both of these instruments are stock pianos (not specially made), one from the New York warehouses and one from the Kohler & Chase store in San Francisco

QUESTION COLUMN

Edited By Karl Rackle

Readers are invited to send in any question relating to music and musicians. Give name and address. Anonymous communications cannot be answered. No names will be published. Address, Question Editor, Pacific Coast Musical Review, Kohler & Chase Building, San Francisco.

1. What is the nota cambiata?—D. L.
The changing note. This term like many other musical terms, is used with several meanings and its purport in a particular case must be judged by the context in which it occurs. It was applied originally to an accented passing note. Fux, in his "Gradus ad Parnassum" signifies by the term a passage in which a dissonant note, instead of resolving at once, descends a third to another dissonant note and then rises a second to its resolution.

2. What is concert pitch?—E. A. E.
A pitch which is higher than International Pitch. The latter, first established in France and later adopted in this country, is a definite pitch whose one-lined A has 435 vibrations per second. Concert pitch, on the other hand, is not a definite pitch but varies with the choice of different manufacturers to suit their respective instruments.

3. What is meant by the scale of a piano?—L. W.
The plan or drawing showing the specifications according to which the instrument was made. A piano, like a house, must be planned; each part must be measured and co-ordinated with the other parts and it is drawing such a plan that is spoken of as "drafting the scale."

4. Which is the correct spelling, clarinet or clarinet?—N. W.

Clarinet is the old spelling and is now out of use. Clarinet is the spelling used at present and no doubt represents the phonetic form of the word with a short and quick pronunciation.

5. What note is meant by C in alt?—B. O.

The octave beginning with the G above the fifth line of the treble staff is called the alt (high) octave. C in would therefore be the C above that octave; or other words, the C on the second line above the treble staff.

HEALY TO TRAVEL WITH SISTINE CHOIR

Frank W. Healy, who is in New York arranging for the coming concert tour of the Sistine Chapel Choir, has broadcasted this information with a view to obviating or correcting any misunderstanding as to the organization's make-up.

Deriving its title from the Sistine Chapel at Rome, the Choir is in the fifth century of its existence and has the exclusive privilege of appearing at functions in which the Pope participates. It comprises fifty-four male voices; fourteen tenors, ten basses; four adult sopranos; four altos; twenty boy sopranos; a conductor and his assistant. As women have never been admitted to the Choir's membership the high parts having been sung by male falsettos until Dom Lorenzi Perosi assumed the conductorship, the boys supply the quality of feminine voices and are trained in a special school endowed by Pius X and situated within the shadow of the Vatican. Perosi's policy has been followed by his successor, Monsignor Antonio Rella, who has held the office eight years and will conduct the concerts in this country. He issues the final edict in all music matters at the Vatican.

To obtain enrollment in the Choir the applicant must not only be a thoroughly-trained musician with the vocal ability essential to achieving distinction as a soloist, but he must be acceptable to the entire existing membership.

As only the Choir is allowed to sing when the Pope officiates or presides at liturgical functions, Monsignor Rella will leave thirty of its reserve or substitute members to be ready for duty at the Vatican during his twelve weeks' absence with the cream of the whole organization. This is made necessary by the fact that in the event of the death of a higher cardinal or the Pope himself the requiem could only be sung by members of the Choir.

Starting from New York in mid-October, Healy will accompany the Choir on its tour of the principal cities in the country. The choir will arrive at San Francisco in time to give three concerts, December 7, 8, 9, in the Exposition Auditorium. He reports that the advance demand for seats at the concert in New York City, scheduled for October 14, has been so heavy as to induce him to book a return engagement there prior to the Choir's departure for Rome. That a similar encouraging condition exists in San Francisco is shown at Sherman, Clay and Company's ticket office, where there has been a steady disposal of choice places ever since the sale opened two weeks ago—three months ahead of the Choir's arrival.

Otto T. Hirschler, pianist and organist of prominence and an instructor in the music school of the University of Southern California, has opened a studio in the Southern California Music Company building. For the past two months Mr. Hirschler has labored untiringly as the accompanist for The Wayfarer chorus of 4000 voices under the baton of Montgomery Lynch, the producer from Seattle. During the rehearsals Mr. Hirschler presided at the pipe organ at Bovard Hall and during the ten performances at the Coliseum he played one of the three concert grand pianos which assisted the orchestra of one hundred pieces in accompanying this vast production.



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WEEKLY LOS ANGELES MUSICAL REVIEW

LOS ANGELES OFFICE: 610 SOUTHERN CALIFORNIA MUSIC CO. BLDG., EIGHTH AND BROADWAY—TEL. METROPOLITAN 4398

C. C. EMERSON IN CHARGE—BRUNO DAVID USSHER, STAFF CORRESPONDENT

Notice to Contributors and Advertisers: All copy should be in the Los Angeles office not later than Monday noon of each week.

LOS ANGELES, Sept. 24.—E. B. Turpin, the teacher and accompanist of Cecil Fanning of baritone fame, passed through Los Angeles en route from his summer home in Vancouver, B. C., to his lares and penates in Dayton, Ohio, Turpin, by the way, he is not a relative of Ben with the diverging eyes, but he, too, has a splendid bump of humor. In fact, he is wittier than his name cousin. Between telephoning for trunks that had gone astray Mr. Turpin told me that Cecil Fanning's one-act operatic libretto "Algalá" music by Francesco de Leoní, is being published by Schirmer's.

"Algalá" is the outcome of a suggestion Fanning received from Leoní, whose songs he sings. Leoní asked him to write the book for an opera which he would set to music if he liked it. To which Fanning replied that he was not going to write a libretto on approval, but if Leoní were to mail him a good will check for \$200 he would do so. To cut the story short Fanning wrote the libretto. It is partly verse, partly prose, accordingly as arias and dialogue alternate, while touring in the southwest last spring," Mr. Turpin related. To which must be added that Fanning has written before good poems, also the lines for a song-pagant, Sicilian Spring, which won the \$500 prize offered by the National Federation of Music Clubs last year.

"Oh, the subject? It is based on an Indian legend of the painted desert in Arizona. Algalá is an Indian girl won by one of her own people and a white man. Except this all the characters are Indian. It lasts about one hour and twenty minutes. Fanning submitted it to the Civic Opera Company of Cleveland who were so delighted that they accepted it for three performances February 27, 28 and March 1. Mr. Fanning will sing the part of the Indian lover. Quite unusual, is it not, for the librettist to sing one of the principal roles? Apropos he will also appear in "Cavalleria Rusticana," "Pagliacci" and the "Secret of Suzanne." Then the Cleveland people will take "Algalá" on the road.

"By the way, Schirmer's are delighted with it. In fact, it is the first opera they have accepted for about ten years and they must think a good deal of it, else they would not go to the expense of printing scores and the orchestra material. The Cleveland management has to pay them \$300 performance rights. Schirmer's also wrote Fanning that it is quite possible the Metropolitan in New York might produce it. You see Schirmer's have known of Fanning's literary work through Harriet Ware's cantata Sir Olof which they printed and for which he wrote the words." However, at this stage of the conversation a rift in the cloud that hovered over that Turpin trunks became visible, and, their owner being a man of many acquaintances and affairs and quick movements, had to leave.

F. W. Blanchard's many friends will be glad to hear that his mishap at Hawaii was without serious consequences. (Mr. Blanchard is one of the musical pioneers of Los Angeles. He went to Honolulu to recuperate from his work as chairman of the Hollywood Bowl open-air symphony concerts.) To quote the Los Angeles Times: F. W. Blanchard, president of the Municipal Art Commission of Los Angeles, had a narrow escape from death recently in the crater of Kilian, island of Hawaii, it was learned today on his return to Honolulu.

Mr. Blanchard left the volcano house on the edge of the crater on foot for the pit of Halemaunna, the "house of everlasting fire." The crater, eight miles in circumference, of shiny cracked lava enclosed with abrupt bluffs five hundred feet high, has the fire pit in the center.

A tropical rainstorm caused him to lose his way, and soon his only light was the smoke and glare from the fire pit, for the night came on very dark. He feared to approach the edge of the fire pit, and the wind became so strong he could not walk upright, so he crawled on his stomach and his hands and knees. The rest of the party reached the edge of the pit in an automobile, in comfort, and it was some time before they missed Mr. Blanchard.

Manager Phillips of the hotel organized a search party, and Mr. Blanchard, exhausted, was found by a Japanese and taken back to the hotel. His shoes and clothing were torn to shreds by the sharp lava.

The volcano is unusually active the hoiling lava rising five feet a day.

Within a few days of the opening of the Criterion Theater Adolph Tandier, conductor of the orchestra at that theater, announces the artists of his organization. Gonod Romandy is assistant concert master. The personnel of the orchestra, now includes, among the violins, Jaime W. Overton, A. Briglio, Max Amsterdam, Pyor Moore, principal, G. Gilliam, Phil Cohn, Edwin Rottler, violin; Ossip Giskin and Dwight Deffy, cello; Anthony Maggio, W. R. Schurig, bass; Bela Adams, flute; H. Baldwin, clarinet; Felix Mitze, James Grubner, French horn; J. B. Colling, trumpet; J. K. Wallace, trombone; W. H. Seber, percussion instruments; Alfred Korstner, harp; H. J. Tandier, piano.



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exclusively. The KNABE has been very closely identified with Miss Steeb's artistic career from the time of her rapid rise to fame.



Blanca Saroya as Aida must be mentioned first. Her clear, sweet soprano voice was heard to great advantage in florid passages and lines of more lyric type. Not that this singer's soprano is of inferior dramatic calibre, but it lacked a certain quality of sonority and color outdoor conditions require. However, it carried well and the arias of the third and fourth act were rarely sung more expressively. Miss Saroya's art is marked by fine musicianship and this means good phrasing. But for occasional shrillness and lack of color in her tone when dramatically accented her singing was always delightful. Miss Saroya sang the part at short notice to substitute for Elizabeth Reithberg. Morgan Kingston, the Metropolitan Opera tenor, sings well, particularly in less emotional moments which call for tones of middle and lower register. His high notes are pale and he commits the error to force his voice, occasionally with the result that it breaks. He, too, was most appealing in the last two acts, but on the whole a cool though routine Rhadames. Louis d'Angelo is a basso of winsome mean. He sings and acts the role of the King true to the tradition.

As indicated the work of our own singers was especially gratifying and here Lawrence Tibbett, who will soon make his debut at the Metropolitan in New York, takes again first place. His characterization of Amnastro was compelling and carried through with the ease of an operatic old timer although this gifted Angeleno sang the part for the first time. Tibbett's brilliant, yet luscious baritone is well placed in its entire compass. He uses it artistically as to production and phrasing and always with fine forethought as a means to expression. His vibrant timbre was well evident despite the expanse of the open-air theater and gave an idea of the coming greater wealth into which the voice of this young artist (he is only twenty-six) yet charmingly poised will mature. Tibbett's diction is excellent even in Italian.

Warm praise is also due Viola Ellis who rendered the part of Amneris vocally convincing, thanks to her spontaneousness of feeling which won new sympathy for this role. Hers is an opulent mezzo-soprano of splendid range and carrying power, for which reason she has no need to give way to the temptation of forcing her tones in highly emotional episodes. Here is a finely dependable artist who enters fully into her part, as was touchingly manifested in the last act when she pleads with Rhadames. Miss Ellis brings a statuesque bearing to this part. Altogether one will anticipate with pleasure her future appearances, several of which will be with the San Carlo Opera Company, I understand.

Leslie Brigham, Los Angeles basso, revealed a voice of brilliant quality, not fully routine, yet used impressively. Brigham, too, possesses the essential qualities of the artist, the gift for characterization, so that his future work should win him wide success. He has been coaching with Alexander Bevani. A very pleasing voice is also that of Virgie Lee Mattoon, who sang the role of High Priestess. One would have wished for more softness of tone and a slightly moderated tempo. Herbert Cargill (a pupil of Henri de Buscher) can not be judged adequately as the part of the Messenger is brief, so, even in this small role, he contributed atmosphere to the ensemble.

Ensemble work, while not of first order on the opening night, showed good improvement during the second performance, which emphasizes the fact how much our own singers will contribute to future operatic performances. This is also true of the chorus and "supers," costumed most effectively, offering a magic picture in the great entrance scene of the second act. The chorus sang well, indeed, thanks to the combined training of Conductor Guerrieri and Claire Forbes Crane.

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Pupils of any degree accepted.Ernest Belcher's three ballet intermezzos were danced
with that finish which is a criterion of his productions.Finally and foremost, the conception of the settings
and their utilization, a stroke of genius on the part of
Douglas Crane, the portrait painter, who drew them, as
of Alexander Bevani, whose creative imagination made
them a living part of ancient Thebes. These settings
were fundamentally different from conventional scenery
both in their archeological or historical realism, as also
because of the very nature of the construction, the
latter most ably carried out by Joseph Perry, master-
hand of theatrical construction technic. These forty-
foot columns, or perhaps five foot diameter, were three-
dimensional, not merely pictures of pillars painted on
flat canvas, but plastic as it was the plan for the
original "Aida" production commissioned by Ismael
Pasha, splendor-loving Khedive of Egypt, who in 1871
spent 1,000,000 francs on the premiere. Equally high
and proportionately grand were massive corner towers
flanking the gigantic stage. As the screen of lights,
which was used as a glaring curtain so to speak, pre-
venting the audience from observing preparation on
the stage, as no cloth curtain was used, died down, one
beheld a facade of eight immense columns of the
typical Egyptian reddish-brown decorated with the
characteristic designs of that race, red, blue and green
being used primarily. It was an overwhelming impres-
sion, these rising pillars, reaching up into the dome of
darkness of the night. Architecturally they repre-
sented an overpowering prologue, solemn, stern, in-
exorable, resplendent as the life and laws of Egypt
under which finally Aida and Rhadames meet their
doom.From here on the work of Bevani set in. From this
"column theme" he developed a series of variations in
the various scenes, as a composer would build up a
composition on one powerful motif. Few hack drops
were used. It was largely an ingenious display of
these columns, grouped variously as the action grew,
lighting effects cleverly designed, if not always com-
pletely successful, added to the visual results. From
the first Temple scene, to the apartment of Anneris this
motif of columns was developed with due regard for
atmosphere. One missed somewhat the mystic note
in the Temple scene until the sweeping grandeur and
beauty of the entrance scene (second scene of the
second act) was reached, when sixteen columns formed
four colonnades with the flanking towers as a base and
the majestic Arch of Karnak through which a mass of
singers and actors entered, as focal point in the back
center. Though one might have wished for two more
columns on each side of the arch, so as to avoid gaps
between the colonnades and the arch, yet the impres-
sion made by the work was one of captured de-
light. It was a creation magnificent, enlivened by a
richly costumed cast.From the music of dramatic climax to the powerful
anti-climax of the work Bevani accordingly chose his
setting. The lyric night atmosphere of the Nile scene
was lightened from the stern massiveness of the
columns by their discrete use. Outline of temple
building loomed in the back. The only fault one could
have found was misjudgment of perspective of the Nile
bed. Also in the closing temple scenes one had the
feeling that Bevani had perhaps not fully found the
realization of his vision, both in decorative and archi-
tectural regard owing to delays in construction of the
sets. Yet, there always remained an impressiveness
not achieved before at indoor performances.The performance was epochal and a generous share
of the laurels must go to Maestro Fulgenzio Guerrieri,
musically the "man of the hour," who conducting with
out score, working feverishly for weeks with chorus
and principals to almost utter physical exhaustion, re-
solved the work musically in a fashion on par with Be-
vani's creation.Since this was written word was received telephoni-
cally from the office of the Hollywood Opera Company,
the organization presenting "Aida," announcing that a
performance at popular prices would be given Saturday
evening, the 29th. No written information has been
obtained, however, of this announcement.This communication was followed by a telephone call
from Eugene Bradley Evans, business manager of the
production, to the effect, than inasmuch as he disap-
proved of presenting "such a magnificent show" at popu-
lar prices, he wished it to be known that he would not
have any connection with this third performance. Upon
inquiry Mr. Evans informed the writer that the ex-
penditures of the production amounted to \$37,000, or some-
what more than he had anticipated, also that the deficit
was estimated at \$15,000. Rumors have it that both
figures are proportionately larger.Ticket prices ranged for last week's performances
from \$2.00—for general admission up to \$12.50 for box
seats—on a scale of prices considered generally too high.
Admission fee for the popular performance, it is said,
will be one, two, and three dollars.Members and guests of the Los Angeles Music Teach-
ers' Association spent an evening of good fellowship
yesterday at the Gamut Club Banquet Hall on the oc-
casion of their twelfth annual banquet and installation
of officers. Daryl Sanders, presiding, Abbie Norton
Jamison, as toastmaster, sounded the keynote of the
association, that of idealism and service. All the speak-
ers, Daryl Sanders, L. O. Behymer, A. M. Perry, Dean
W. F. Skeele, Max Svarthous, Mrs. E. M. Hart, Ed.
Adelaide Trowbridge, Alexander Stewart, Ed. Z. Mosker
touched on the spiritual opportunity of the musical pro-
fession. Homer Grunn and Mildred Marsh were heard
in piano compositions of their own.New officers introduced were W. F. Skeele, president;
Mrs. Graham F. Putnam, vice-president; Barbara Mac-
Quade, corresponding secretary; Mrs. Gladys Lytell, re-
cording secretary; L. H. Castle, treasurer; Mme. AlmaStetzler, chairman program committee; M. E. Edith L.
Clark, chairman hospitality committee; C. E. Pem-
berton, chairman finance committee; W. E. (tullinger), au-
ditor; Abbie Norton Jamison and Adelaide Trowbridge,
members of the board of directors.Many-sided protests were voiced against the Music
Teachers' License ordinance, considered a discrimina-
tion against the private music teacher not in use in any
other American city. As Mrs. Jamison pointed out, ac-
tion in regard to the early abolition of this tax should
be taken soon by the association. As always she proved
a most gracious toastmistress, whose charming wit and
devotion to her ideals were happy features of the well-
planned event, for the detailed arrangement of which
due thanks must go to Charles C. Draa, ever ready for a
labor of love, no matter how late the call or tedious
the task.Calmon Lohovski, the brilliant violinist, will have
an exceedingly busy recital season this winter, as shown
by his October list of engagements: October 2, at San
Pedro Woman's Club with the Los Angeles Trio; Octo-
ber 3, recital with Knahe-Ampico at Throop University
Chapel, Pasadena; October 5, in the afternoon, with
Los Angeles Trio at Pomona College; the evening of the
same date, recital with Knahe-Ampico at Westminster
Presbyterian Church of Highland Park; October 9, with
Los Angeles Trio at San Bernardino; October 12, a re-
cital of his own at San Pedro; October 15, recital with
Fred Herman at the Fine Arts Building; October 19,
with the Los Angeles Trio at Whittier; October 25,
opening concert of the Los Angeles Trio local series
at the Fine Arts Building; October 26, recital with
Knahe-Ampico at Alhambra High School.In addition Mr. Lohovski is busy with a large num-
ber of gifted pupils. He has also founded a string en-
semble, to be known as the Russian String Quartet,
consisting of himself at the first violin desk, Morris
Stoloff as second violinist, Josef Rosenfeld as viola and
Ossip Giskin as cellist. The latter a recent arrival, was
first cellist of the Moscow Symphony and is an excel-
lent player of specific chamber music quality. The musi-
cal work of Mr. Stoloff and Mr. Rosenfeld is too favor-
ably known to require further comment. The Russian
String Quartet is holding daily rehearsals.The Orpheus Four, that distinguished male quartette
of which Sam Glasse is manager, has a closely booked
season ahead. At present the quartette is singing at
Grauman's Metropolitan Theatre, meeting with the
usual success, and a few other dates include a program
for the Catholic Club of Los Angeles on Octo-
ber 3, the Ebell Club of Pomona, November 9, and
later the Tuesday Afternoon Club of Glendale, the Wed-
nesday Afternoon Club of Alhambra, and the Baldwin
Park Women's Club.Georgia Wright Kelsey presented a few of her pupils
at the graduation exercises of the Wallace Dramatic
School last Friday evening.Melba French Barr has been confined to her home for
several weeks, due to take an enforced rest after a
summer filled with singing engagements.Raymond McFeeters, always a favorite, well received
by his audiences, is to be heard in an organ recital on
Sunday afternoon, September 30, at the Westminster
Presbyterian Church of Pasadena, where he plays
regularly. He will be assisted by Mrs. Earle A. Bust,
soprano, and Esther Tohier, violinist. Several other
engagements, including a recital at Fillmore, September
24, at the Pasadena High School, September 25, with
Ted Novis, haritone and Mary Tyner, cellist; for the
South Pasadena Women's Improvement Association,
October 3, with the Arroyo. Trio, prove this young
artist's popularity. Mr. McFeeters will leave in October
for a tour with Grace Wood-Jess to give several con-
certs in Oregon, Washington, and British Columbia.**L. CANTIER HOLLYWOOD**

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Plans of the Los Angeles Chamber Music Society, for their second season have been carefully worked out during the summer and an attractive series of concerts is to be given. There will be, as last year, twelve concerts in all and they will be held at the Gamut Club Theatre on Hope street, Friday nights, alternating with the Philharmonic Orchestra concerts.

The programs will be art products in every sense of the word. As this society has included several combinations in its personnel it is possible to give to the programs a wide variety and to take in many of the most important Chamber Music compositions.

A prospectus has been issued from the office of the Society which includes a short, comprehensive treatise on Chamber music. Groups of which this society is formed include the best performers in the South as will be seen by a glance at the names below. During the season several guest artists, both instrumental and vocal, will appear, among those already engaged being: Gertrude Auld Thomas, soprano, Cornelia Rider Possart, pianiste and Frank Woodmansee, pianist and Alfred Kastner, harpist. Herewith is a list of the artists to be heard:

Philharmonic Quartet: Sylvain Noack, first violin; Henry Svédrosky, second violin; Emile Ferir, viola and Ilya Bronson, violoncello. L'Ensemble Moderne: Henri De Buesscher, oboe; Emile Ferir, viola, and Blanche Rogers Lott, piano. L'Ensemble Classique: Blanche Rogers Lott, piano; Henry Svédrosky, violin; Emile Ferir, viola and Frite Gaillard, violoncello.

Besides these musicians, Pierre Perrier, clarinet, Alfred Brän, French horn, Andre Maquarre, flute and Ernst Huber, double bass, will play as their instruments are required by the repertoire. Madam Possart will play the Schumann Piano Quintet and Mr. Frank Woodmansee will be heard in the Saint-Saëns Piano Quintet. The London String Quartet and the Chamber Music Society of San Francisco will appear again as guest artists of the Los Angeles Chamber Music Society. Both of these organizations made a deep impression last year. Other attractions will be announced at an early date.

recitals. On the fourth Saturday of each month Mr. Carlson presents pupils on informal programs at his spacious studio in the Majestic Theatre building.

Angelo Giuffrida, only one day a resident of Los Angeles, hails from New York with a record filled with achievements. He has opened his studio in the Southern California Music Company building and announces able instruction in piano, violin, and voice.

PERMANENT MASTER CLASS ESTABLISHED

One visit to the quiet residence-studio of the renowned master of the piano, Alfred Mirovitch, to "listen in" at a master class where were assembled some fifteen talented pianists and teachers was evidence enough of the superior qualifications as a master and artist with which Alfred Mirovitch is endowed.

As is the custom in most master-classes only a few students are permitted to perform at each class meeting and each composition played is criticized by the maestro in tonal, pedal and phrasing terms.

To hear such numbers as the ponderous Organ Concert by Bach and the very difficult C Minor Theme with Variations by Beethoven, played and discussed, brought new appreciation of those numbers to all present; while the marvelous and intensely interesting Sunken Cathedral by Debussy made a profound impression with its ever changing harmonies, portraying the water engulfed cathedral bells. Sublime, subdued yet colorful in massive proportions was the rendering of this number by Mr. Mirovitch in illustration for his class, and very entertaining was his explanation of the origin of the harmonic effects of this noble composition which was inspired in Mr. Debussy while listening to the native musicians of Java who perform in certain quarters of Paris with their quaint gongs of brass and two stringed bamboo instruments tuned in quarter tones and half tones.

Returning to Mr. Mirovitch, who possessing genius of musical inspiration and being a master of interpretation justly maintains an enviable reputation as an artist of the superior rank. His compositions are played by the foremost pianists of the day and as a result of this summer's inspiration Schirmer's will soon publish an additional number of his interesting works.

Mr. Mirovitch has a love for the beautiful in art and literature and evidence of such the walls of his studio are bedecked with rare and costly batiks and pictures which the artist himself obtained in foreign lands on his several tours of the world. With a fund of good humor and with a forceful magnetic personality, this splendid musician has acquired a host of friends in this his home city, for he is another of the many great personages who have come to Los Angeles to help make this city famous as the home of world renowned artists.

THE CHAMBER MUSIC CONCERTS

The annual series of Chamber Music Concerts given in San Francisco by the Chamber Music Society have attracted international attention and are to a certain extent unique in the annals of America. Some years ago when Elias Hecht and his distinguished colleagues started their chamber music concerts here the average attendance at Chamber Music events was about 200. Today, as a result of their work, the average attendance is 1500, and constantly growing. This is perhaps the largest steady average attendance for chamber music concerts in any city in America today. This has been due to several reasons:

First—The splendid performances and the up-to-date programs of the organization. The latest novelties, as well as the older and often forgotten classics, are given due attention. In fact, many chamber music works now regarded as standard and in the repertoire of the leading ensembles were given their initial American performance by the Chamber Music Society in San Francisco.

Second—The plan for each season of engaging distinguished world famous musicians to appear in the series as assisting artists, playing great chamber music works with the organization. Among those who appear in conjunction with the Chamber Music Society will be found such artists as: London String Quartet, E. Robert Schmitz, Erno Dohnanyi, Alfred Cortot, Myra Hess, Elly Ney, Leopold Godowsky, Jacques Thibaud, Artur Schnabel, Harold Bauer, May Mukle, Ethel Leginska, Arthur Schnabel, Horace Britt, Emile Ferir, Benno Moiseiwitch, and others.

Usually when a great artist visits a city en tour he or she is heard in either a personal recital or as a soloist with a symphony orchestra. But in the case of San Francisco the public has the further opportunity of hearing these artists in the great chamber music works in conjunction with the Chamber Music Society, thus getting to know them as great and authoritative chamber music masters, as well as soloists of great renown. No wonder the public flock to hear them in this important branch of musical art, for which they are justly acclaimed abroad. There is no other city in the United States where there is a regular series of such master performances, combinations of this kind in other centers being usually merely sporadic or isolated and few and far between. These super-chamber music recitals in San Francisco are known throughout the world.

Third—The prices at which these concerts have been offered to the public by Mr. Hecht, the founder, are such that they are within the reach of all. The prices by the season are so arranged that any concert can be heard for considerably less than the price one would have to pay to hear any of the assisting artists individually.

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AIDA IN LOS ANGELES

Continued from Page 1, Col. 4)

rates than, as originally planned, only two presentations for which small number the overhead is exorbitant. Finally, the business management did not show much appreciation of the dignity becoming to an operatic performance, else the odious, vulgar behavior of peanut, hot-dog and ice-cream vendors, whose yells rose before the last notes of an act had died away and who continued even after the music had begun. Nor is the feeling of many motorists, who had been charged fifty cents for parking, too friendly toward opera as an enterprise. This is not petty criticism, but written in the hope of finding opera at the Bowl managed in keeping with the artistic level of the production.

To answer an inquiry in this connection, neither the Bowl concert management of the summer orchestra season, nor the Community Park and Art Association, have any connection with the Hollywood Opera Company to whom the writer expresses his sincerest well wishes for the future not withstanding the above views. Reliable information reaches me also that the beginning of Saturday night's performance had been delayed by the action of the orchestra players who refused to start unless payment was rendered in advance. This prolonged altercation was kept up despite previous financial promptness on the part of the management and carried on by the orchestra members with such stentorian voices that it became audible to the audience, although assurance was expressed by the management that a check for the orchestra services was being sent out to the Bowl. Such an attitude condemns itself.

However, to speak of happier memories: Again, congratulations to Mr. Bevan, the artistic head, Conductor Guerrieri, Claire Forbes Crane, chorus master, Ernest Belcher, director of ballet, Joseph Perry, the technical director, whose excellent craftsmanship created the settings designed by Douglas Crane. Well nigh nine months of labor have been devoted by Mr. Bevan in this production and, taking the total, it proved a triumph for him, as to the newness of the organization which was created and largely trained by him.

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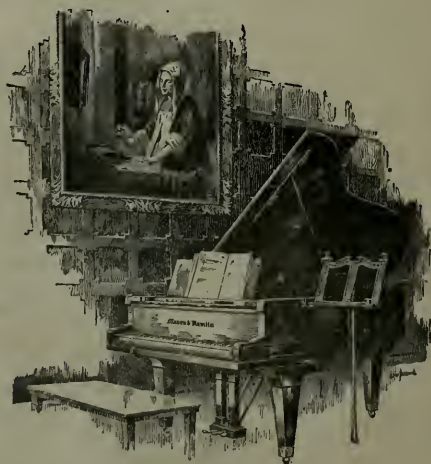
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